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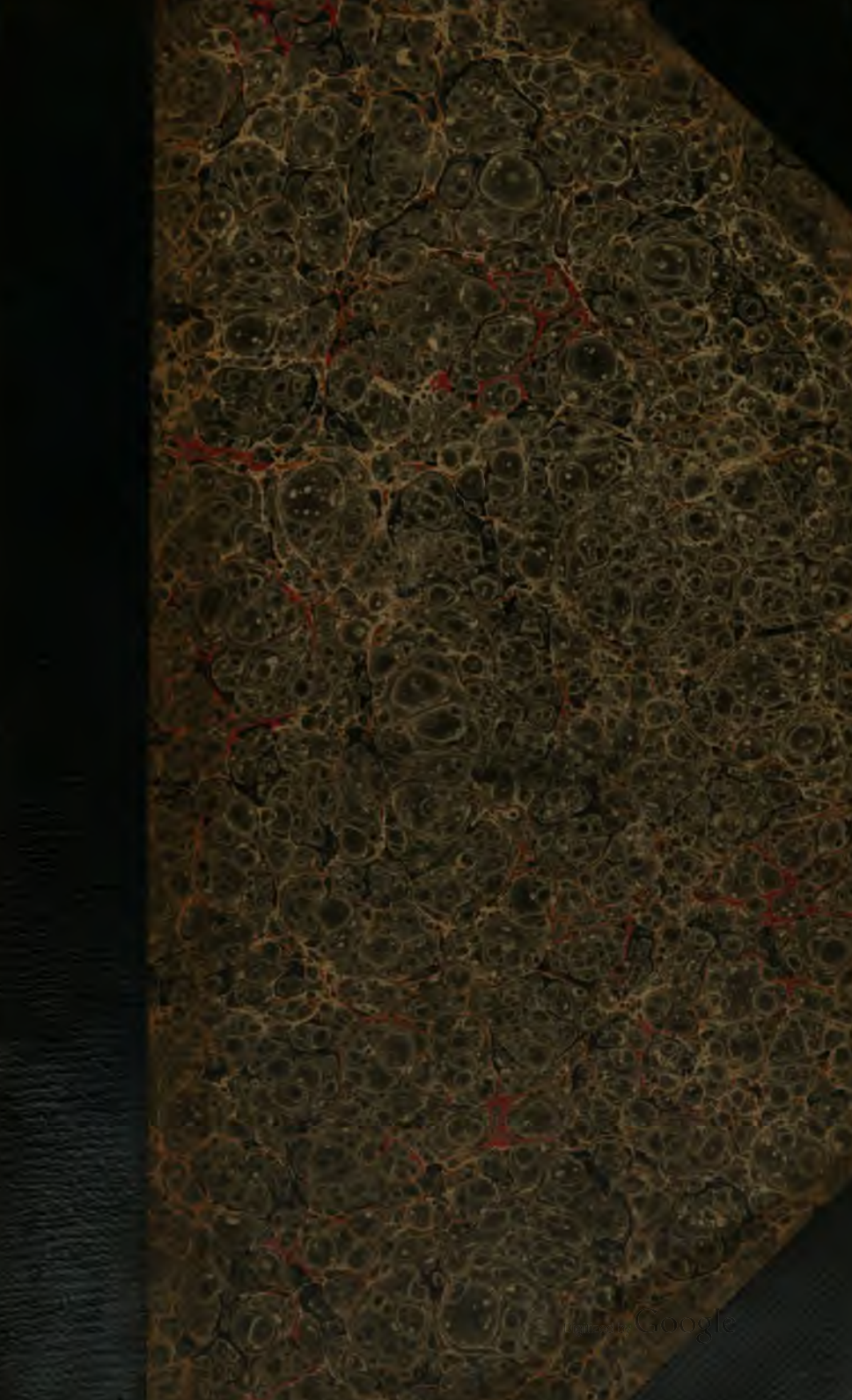
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*William Rogers.*



*John. L. Hayes.*

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E S S A Y  
O N T H E  
S T U D Y O F A N T I Q U I T I E S .

QUEM NON MOVEAT CLARISSIMIS MONIMENTIS  
TESTATA CONSIGNATAQUE ANTIQUITAS. Cicero.

T H E S E C O N D E D I T I O N ,  
C O R R E C T E D A N D E N L A R G E D .

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## P R E F A C E.

**T**HE design of the following Essay is to consider the Study of Antiquities as a branch of polite learning, and to shew its intimate connection with the most elegant, as well as the most useful parts of Science.

THE Study of Antiquities is generally considered either as confined within the compass of mere curiosity ; or as dry and uninteresting, and therefore incompatible with the more elegant pursuits of Genius. This powerful and prevailing prejudice places it at too great a distance to admit of an impartial view. But when the nature of this study, and the various objects of it,  
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are attentively examined and compared, the mind is gratified with a new pleasure; and experiences the involuntary operation of those feelings, which had so lively an influence on CORREGGIO, when he first beheld a picture of RAPHAEL. *Ed io anche son Antiquario.*

THOUGH the prejudice commonly attending this study seems to be disappearing, from the liberal manner in which it is by many now conducted, the Author was willing to contribute his humble assistance towards effecting so desirable purpose. When a wished event has taken place, it is a satisfaction to have exerted even the feeblest effort.

HE had also other motives which induced him to make it public. As he is engaged in an *Inquiry into the origin and formation of the Greek Language*, the general plan of which he has given some view

view of in a few cursory remarks at the end of the Essay ; and as he means shortly to publish a *Specimen of the Inquiry*, he wished to give some notice of it to the public before he submitted a formal Specimen to its censure.

HE chuses the mode of Specimen for this reason. The present age of novelty and project, of System and refinement, while it has struck out many truths which were unknown to preceding generations, has also given birth to many reveries, the success of which has afforded sufficient experience to make every person; in the conduct of any new Inquiry, suspicious even of his own conjectures. Though after a regular and careful review of the Inquiry, the Author has settled his own opinion concerning it, he is not confident enough to think himself so well able to determine

mine on its merit, as the impartial and disinterested judgement of others. If after the publication of the Specimen he shall be convinced by any objections, which may be brought against it, that he has been mistaken in his design, he will have it in his power to put an early period to his researches, while he shall have little reason to regret the loss of time, or disappointment of success. But if his System shall be thought by others to be founded on Truth, he will have then an active spur to his diligence in the further prosecution of his Inquiry.

The Author has taken advantage of this second Edition to enlarge the additional Observations, which are divided into two parts, and make the Second, and Third part of the Essay. In the Second he has expatiated more freely and minutely on some of the subjects mentioned

mentioned in the First, and has introduced other additional topics of Antiquity. He has, particularly, enlarged the observations on Language ; and has endeavoured to give as explicit an account of the Inquiry, as could be comprehended in the *Prospectus* of a *Specimen*. In the Third part are contained some further observations on the extent and use of the Study of Antiquities, with the sentiments of the Comte de CAYLUS on the same subject.





# THE STUDY OF ANTIQUITIES.

Classical and British — Political and Monumental — Illustrative of ancient Manners — and conducive to elegance in the Arts.

The pleasure arising from the contemplation of Antiquities in general — The study of Antiquities conducive to elegance in the Arts — in some of its branches tends immediately, in all ultimately to the illustration of ancient Manners.

CLASSICAL ANTIQUITIES :  
POLITICAL ; Connection between the Arts and Manners of a People — between Language and Manners — influence on each other. MONUMENTAL ; Architecture — Paintings — Marbles and Coins.

A BRITISH

**BRITISH ANTIQUITIES:**  
**POLITICAL and NATIONAL; Juridical**  
**— Poetical. PROVINCIAL and MONU-**  
**MENTAL; Castles — Monasteries —**  
**Churches, &c.**

**Connection between the several Branches in  
the Study of Antiquities — Advantages  
arising from such an union — Conclusion.**

**·ADDITIONAL OBSERVATIONS:**

**I. On local attachments — II. On My-**  
**thology, its connection with the history**  
**of ancient nations, with Morals, Physics,**  
**&c. — III. On the comparative character**  
**and progress of the Arts; — of Archi-**  
**teature and Music — IV. On the style of**  
**ancient and of modern Epitaphs — V. On**  
**the origin of Languages, especially of the**  
**Greek; and on the utility of a gramma-**  
**tical, Etymological Analysis and investi-**  
**gation of their first principles.**

**O N**

# ON THE STUDY OF ANTIQUITIES.

**T**HE mind of Man always active and inquisitive seems seldom to exert itself with more pleasure than in retracing the memory of those Ages which are past, and of those events and characters, which are NEVER TO RETURN. There is an involuntary attachment to that which is irrecoverably snatched from our presence, and removed beyond the reach of our hopes and wishes, which we daily experience, while we view the monuments of those, who have passed, perhaps but few years, to the IRREVERSIBLE destiny of human nature : and the sensations, which we feel are seemingly excited not more by the suggestion of the *general* lot of humanity, than by the reflection that *they* are GONE FOR EVER.

This attachment to the past, often indeed undiscerning and invidious in its comparisons of the present, induces us to behold with a kind of religious awe the obscurest vestiges of ANTIQUITY.

But these sensations of the Mind are then more powerful and poignant, when arising from the contemplation of places, once the scene of actions, that, perhaps, decided the fate of Empire, established the laws of Government, or rescued an oppressed people from slavery and superstition : Or were once frequented by some of the few, who have distinguished themselves from the great body of mankind, and commended their names to the reverence and admiration of posterity, by the invention of Arts, which contribute to the use and ornament of Life ; or stand foremost in the Annals of Science.

And further, these impressions become doubly powerful, when confirmed by the immediate inspection of any surviving monument of Antiquity, the prospect of which excites our reverence in a manner perhaps  
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less rational, yet seemingly not dissimilar to that natural and irresistible impulse, which we feel, to respect the hoary honours of Age.

OF the various monuments of Antiquity some are public, and some domestic. They record the transactions and conventions of States ; and preserve memorials of private Life, and specimens of domestic convenience. Some are immediately connected with the scene of Action, and existed, as present and perpetual monuments of the events, which they record. Some preserve in sculpture and other specimens of ancient Art, the memory of actions, the consideration of which carries us back to the remotest Ages of Antiquity.

A diligent examination therefore of the remaining monuments of Antiquity must be productive of great utility, if taken in that view only, by which the progress of ART may be ascertained, and a comparison of the several periods and their different productions, be formed, conducive even to the ordinary purposes as well as elegance of modern Life ; as new modifications of Art may be struck  
out

out, and new methods of convenience suggested.

But the study of Antiquities will appear perhaps more useful and interesting, when it is considered, that there is no one branch of it, if followed with a liberal spirit of research, which does not tend immediately, or ultimately, to the illustration of antient MANNERS: in the discussion of which we for awhile forget the refinement of modern Times, and insensibly accommodate our thoughts and feelings to the romantic and poetical simplicity of former Ages.

I. THE Study of Antiquities is divided into various branches, POLITICAL and MONUMENTAL, accordingly as they regard the antient manners and customs of a people, and the monuments of antient Art.

In every nation the state of the Arts and Sciences has at all times been intimately connected with manners and customs. The Arts especially, which receive their form and perfection, as well as derive their origin in  
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great measure, from the finer feelings of the mind, bear so lively an image of the character of the people by whose united efforts they have been cultivated, that an accurate investigation of their origin and progress, their revolutions, and comparative analogy, together with the monuments of them which have descended to posterity ; while it explains the causes which operated on their progress ; affords the most effectual means of learning the genius, and manners of the various nations of the world.

1. The first object which strikes us, as the first in order and natural preeminence, is the LANGUAGE of a people : in tracing which through the many changes, which it has assumed, up to its original and naked form ; and thence again following it through the several periods of culture and growth to its last maturity and perfection ; frequent opportunities occur of discovering the origin of important customs and institutions, and the causes of their denomination, in the

\* See Taylor's Elements of Civil Law, p. 553.

simple



simple occupations and amusements of rude uncultivated Nature.

The extensive influence of opinions and Manners on <sup>b</sup> Language, and even of Language on Opinions, has reached the most civilized and polished Ages : but in the earlier periods of society they are closely and intimately connected. While Man is yet unacquainted with those Arts which administer the conveniencies and luxuries of Life, and procure so many blessings to enlarged and humanized society; his roughness and impetuosity of temper unrestrained by law,

<sup>b</sup> Harris's *Hermes*, p. 407. — Richardson's "Dissertation on the Languages, &c. of Eastern Nations." Chap. I. §. 1. — *Traité sur la Formation Mécanique des Langues*, by the President De Brosse, Vol. I. Chap. II. §. 20. Vigneul Marville has a curious passage on the character of the English language in *Mélanges d'histoire et littérature*, p. 31. edit. Paris. 1699. The long, laboured periods, which he so much complains of, were adopted by the most learned writers of the age, MILTON, CLARENDON, &c. They were formed on the imitation of the best ancient classic authors; and were, then, thought more suitable to the gravity, and simplicity of historical narration, than the shorter pointed periods of the French. The reader will meet many just and useful observations on those favorite models of French composition, Sallust and Tacitus, in Lord MONBODDO's learned and elaborate work on the *Origin and Progress of Language*.

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or civil intercourse, the peculiarities of his situation, the nature and variety of his occupations, all conspire to impress their several signatures on the language, which he makes use of to denote his imperfect and newly-formed Ideas.

The inhabitants of the rough and barren Attica early habituated to naval affairs and commerce, have left no obscure testimony of their situation and manners in a dialect which, rough in its pronunciation, while it retained many of the simplest and oldest forms, contracted others, and thus became suited to dispatch and business. The most daring metaphors derived from naval affairs abound in the writings of the Attic poets : from which however the interval of two thousand Years has worn off that disgusting appearance, which in similar expressions frequent also in our own language and from the same cause, the homeliness of familiar usage renders so unfit for the sublimer kinds of Poetry. While the Romans ambitious only of dominion, whose delight was in war, and whose very profession was the sword,

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drew their metaphors from the Camp, and thus transfused into their language, as well as civil government, the image of their common Genius.

2. The History of ARCHITECTURE like that of the other Arts marks out the progression of Manners. Among the Dorians it carried with it the austerity of their national character, which displayed itself in their language and Music. The Ionians added to its original simplicity an elegance which has excited the universal admiration of posterity. The Corinthians a rich and luxurious people, not contented with former improvements extended the art to the very verge of vicious refinement. And thus, (so connected in their origin are the Arts, so similar in their progress and revolutions,) the same genius produced those three characters of stile in Architecture, which one of the most judicious Critics of Greece remarked in its language.

\* Dionysius Hal. *επιμ. Σωφ.* Sect. 21, &c. Dr. WARTON in his elegant and judicious Essay on Pope, p. 175, has bestowed a very just encomium on this part of Dionysius's treatise *Περὶ ὀρίστων ἐπιμνηστικῶν*, in which he discusses the three different species

The Dorians exhibited an order of building like the stile of their Pindar,—like Eschylus, like Thuoydides. The Corinthians gave their Architecture that appearance of delicacy and effeminate refinement, which characterises the language of Isocrates. But the Ionians struck out that happy line of beauty, which partaking of the simplicity of the one without its harshness, and of the elegance of the other without its luxuriance, exhibited that perfection of stile, which is adjudged to their great Poet and his best imitators.

Such an Art among such a people could not but produce the most exquisite models of beauty and magnificence. But those models are no more. And it is impossible even in Idea, (which they can form most adequately, who are best acquainted with this study,) to

species of composition, the *austere*, the *florid*, and the *middle*, by calling it one of the most useful pieces of criticism extant. For a character of this treatise, and of its illustrious author, see also Lord Monboddo in his *Origin and Progress of Language*, Vol. II. p. 557. 560. 587. Vol. III. p. 105. &c. &c. The critical writings of Dionysius never appeared to more advantage, than in the excellent use, which Lord Monboddo has made of them.

look towards those plains once covered with flourishing cities, the seat of Liberty and Science, the glory of the Universe; now strewed with the ruins of their past magnificence; without feeling the most sensible regret at the instability of human grandeur.

The remains however of antient Architecture have been examined and illustrated with a degree of diligence which reflects great honour on the active and liberal curiosity of the present Age. Indeed that Study can want no recommendation which has thrown so much light 'on History, Geography, and Chronology; and to the cultivation of which modern Architecture owes all its excellence.

3. As the gradation of this noble art points out the GENERAL progress of national manners and taste, the several nicer distinctions of character, and the PECULIARITIES of private life, are more strikingly portrayed in the remains of antient PAINTING, in their BAS-RELIEFS, their MARBLES and COINS.

The indefatigable spirit, with which Men

\* Fontanini "de Antiquitatibus Hortæ." p. xix:

of

of learned curiosity have conducted their researches after the remaining monuments of Antiquity, (in the pursuit of which the English, by the general consent of foreigners, have eminently distinguished themselves, and some of the most valuable of which it is the envied boast of this university to possess,) has brought to light Paintings, Statues, Coins, Marbles of private memorial as well as public institution, Temples, Villas, and even whole Cities, to the peculiar satisfaction of those lovers of Antiquity, who had long considered them as the irreparable prey of Time, and superstitious zeal, and the last savage triumphs of uncivilized barbarity.

From the fugitive nature of colours, and the fragility of their materials, few are the remains of ancient *Painting*, when compared with those of *Sculpture*. The works of Apelles, Polygnotus, and Zeuxis, have left behind them the echo only of that reputation which once resounded from every side of Greece : a fate which even some productions of modern genius have suffered from Time, accident, and the ignorance of  
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their possessors \*. But fortunately this loss is in some measure compensated by the ample and minute descriptions of their most excellent performances preserved in the writings of the Greek Poets, Travellers, Geographers, and others †.

These precious monuments of Antiquity comprehend the most certain testimonies of domestic life, in the representation of their marriage ceremonies, funerals, and sacrifices \*. From the same sources, especially from the remains of *Sculpture*, is derived the most authentic intelligence of religious and political institutions.

The strict connexion which the study of the CIVIL LAW has with classical learning †, and the mutual assistance which they lend to each other, appears no where more evident than from a diligent study of *Coins* and *Mar-*

\* Winkelman's "Reflections on the Painting and Sculpture of the Greeks." p. 2, and 76.

† Several of the Anthologic Poets; Pausanias; Strabo; Philostratus, Lucian, &c.—among the Latins, Pliny.

‡ Taylor's Elements, p. 278. Spanheim. Dissertat. IX. p. 757. and Van. Dale Dissertations.

§ Taylor, Pref. p. 7, 8.

bles ;

bles<sup>1</sup>; on which so many important decrees were inscribed, and thus transmitted to posterity. And it has been remarked by a very learned civilian, (one who perhaps owed the solid reputation, which his writings have acquired him, to uniting with his professional knowledge the most accurate and extensive classical erudition,) that the many great discoveries in antiquity, and the use of several curious monuments, which were unknown to former Ages, have afforded the present Times many happy opportunities of improvement on the wisest systems of preceding Lawyers.

HISTORY has particular obligations to these Antiquities; by which its deficiencies have been supplied, its obscurities illustrated, and its Chronology and Geography often accurately ascertained. Their great importance

<sup>1</sup> *A quorum numismatum ac marmorum studio nunquam abhorruis, quinimo huic, non minus ac aliis scientiis multis abhinc retro annis omni meo conatu incubui, quod summopere ad exactam et omnibus absolutam Romanæ Jurisprudentiæ intelligentiam pertinere cognoverim.* PASCHAL. CARYOPHILUS de Thermis Herculanis —

But there can be no better testimony of the great Utility of Coins and Marbles in illustrating the Civil Law, than the very useful application, which TAYLOR has made of them in every part of his Elements.



is sufficiently manifested in that single monument and sovereign record<sup>k</sup>, by some esteemed the most precious remain of ALL Antiquity, on which Augustus describes the principal actions of his Life.

But the Study of these Antiquities is never more amusing than in its connection with POETRY. A Painter is able to discover<sup>l</sup> beauties in a picture invisible to another who is unacquainted with the principles of the Art, or unconversant with the works of the best masters. He sees a Goddess<sup>m</sup> in the Helena of Zeuxis, whose excellence is ill understood by ordinary eyes. In the works of Nature, the archetype of Art, he perceives exquisite forms and colours, and fine effects of lights and shades, which communicate to

<sup>k</sup> Monumentum Ancyranum.—vide Chishull. p. 156, &c.  
— *Annos undeviginti natus exercitum privato consilio et privata impensa comparavi, &c.*

<sup>l</sup> The improved taste, and the superior insight into the latent beauties of Art and Nature, derived from a knowledge and experience in the arts, from their comparison and mutual illustration, the Greeks call *διωριον ομμα*, an elegant expression, by which they distinguish this *alter oculus*, this eye of art and discipline, from the *natural* undiscerning eye of the illiterate and unintelligent.

<sup>m</sup> Winkelman, p. 3.

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him the most lively and delicate sensations ; while others overlook the same objects, or behold them with indifference. The same advantage results to poetry from a careful examination of the remains of antient Sculpture. The images of the poets receive new life and spirit from a comparison with the works of their kindred artists. Their conceptions seem to acquire beauties which before were unknown : a delicacy and grace, which would otherwise have escaped the acutest judgement, and most refined sensibility of Taste. After such a comparison we see the whole of a poetic Attitude, or description, with more enlightened eyes, and, as it were, like those of Diomed<sup>a</sup>, purged of the film, too gross before to discern the fine texture of celestial forms. It is thus the reader of Virgil's very affecting description feels the powers of his imagination enlarged after studying the Laocoon at Rome. And thus in the flourishing days of Greece, the astonished spectator turned from the statue

<sup>a</sup> Iliad. V. 127. et Parad. Lost. XI. 412.

of Phidias to the awful and majestic Jupiter of Homer°.

By studying the works of the best masters, the imagination becomes conversant with images of beauty and grandeur, the combination of which enables the ARTIST to approach nearer to the perfect ideal form, than the most exact imitation of ordinary individual beauty<sup>p</sup>. From the invaluable remains of Antiquity Michael Angelo derived the excellence of his best performances. And Raphael studied their noble simplicity and sedate grandeur of expression with the most diligent attention: and, as he more correctly imitated the Antique than his great contemporary, more successfully expressed its beauties.

Many of the finest representations on Coins were taken from some of the most celebrated Statues and Pictures of Antiquity. Among the moderns many an elegant figure composed by the Statuary and Painter in the spirit

° Addison's Discourse on Ancient and Modern Learning,

p. 9.

<sup>p</sup> Winkelman, p. 2. 19.

of the Antique has been copied from ancient Coins ; a species of imitation constantly practised by the most accurate observers of COSTUME, Raphael, Pouffin, and Le Brun<sup>1</sup>: the success of whose practice will always recommend the study of these Antiquities to the Professors and Lovers of the Arts, as long as a taste shall remain for propriety of design and justness of manners ; for simple elegance, and the true, unexaggerated sublime.

II. As in the study of Antiquities the most pleasing and valuable object is the developement of Manners and Customs, so the pleasure of such enquiry becomes doubly interesting, when employed in the investigation of the Ancient manners and venerable monuments of our own country.

I. Of the various sources from whence the History of Manners may be deduced, there seems to be none which contains such

<sup>1</sup> Winkelman, p. 3. 257. — Addison on Ancient Medals, p. 25. — Sir Joshua Reynold's Discourses, p. 179, 180.

certain and positive information, as the study of CIVIL INSTITUTIONS'. In the government and laws of a people are discoverable striking features which mark their true character and manners. We there behold the genius of a Nation exhibited in its native form, undisguised by partial representation, and unmutilated by imperfect miscellaneous tradition.

The general disposition of the Attic Law points out at once the character of that liberal, humane, and polished people : not less evidently than the dignity of mind and military genius of Rome appears in her political constitution and form of government. Nor are the manners of our own ancestors less discernible in the institutions which they have transmitted to posterity. In that celebrated Code\*, which is esteemed the most

\* Taylor, pag. 159. — Cicero de Oratore, Lib. I. c. 43.

“ Nam siue quem antiqua studia delectant, plurima est et in  
“ omni jure civili, et in Pontificum libris, et in XII tabulis,  
“ antiquitatis effigies.”

\* The laws of Hoel Dda, published by Wotton under the Title of *Leges Wallicæ Ecclesiasticæ et Civiles* HOELLI Boni. See Taylor (ubi supra,) and Barrington on the Statutes, Pref. p. 6.

regular system extant of ancient laws, we contemplate with pleasure the simplicity and frugality of our British Ancestors. While in the Norman institutes we trace in bold outlines the martial spirit of the feudal Baron.

But the Ancient Laws of a people not only exhibit ONE view of their genius and characteristic manners : they likewise mark their PROGRESSION, and gradual refinement. And here the British Antiquary, besides the natural attachment and generous partiality to the Antiquities of his own country, has a great advantage in a regular series of Laws through the several periods of our History, over the Roman Codes and Institutes, and the more mutilated fragments of Grecian jurisprudence. To a liberal and inquisitive mind nothing can be more pleasing than to observe how the manners of a people wear off their original roughness and ferocity, and by the united influence of religion, learning, and Commerce, polish into humanity. Especially as it affords a grateful antidote to the common and melancholy declamation  
against

against the Times, to find that many enormities of tyranny, cruelty, injustice, and general depravity, are now unheard of, which anciently were frequent objects of penal censure<sup>t</sup>.

2. The laws then are the most faithful records of the genius, the GENERAL character of a people. But there are many PECULIARITIES of private life, and many inferior foibles of domestic character, which

<sup>t</sup> Barrington, Pref. p. 4. And Observat. p. 117, 118. — The Study of ancient Laws is not without its recommendation, in other respects, to the learned Antiquary, the Scholar, and the Critic, on account of their usual accuracy and purity of Language. TAYLOR observes (p. 19.) that the Civilians hold the Language of the Digests or Pandects to be so pure, that the Roman Language might be fairly deduced from it, were all other Roman writers lost. In BARRINGTON's Observations on the Statutes, p. 398. mention is made of an extraordinary instance of the purity of the Spanish Language used in their ancient Laws, which is affirmed by a Spanish Lawyer to be more intelligible than other Laws made six hundred Years afterwards. The same diligent and entertaining writer on the Statutes observes that the modern English comes infinitely nearer to the English of the Legislature in their acts, than the translation of the Bible, and thinks the supposition that the English of the Bible hath fixed the Language, to have been too implicitly admitted. And it has been remarked by others that many fine examples of Eloquence and purity of Language occur in the charges which are to be found in the state Trials.

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are objects rather of ridicule than of the gravity and severity of law. The magistrate therefore leaves such to the cognizance of wit, and the chastisement of satire. This inquiry will naturally conduct us to the ample, the curious, the valuable treasures of our old POETRY<sup>u</sup>; where we shall find that to the ingenuity of our old Poets, we are indebted for some of the most animated Pictures of ancient manners: which (though often indelicate and overcharged,) will always recommend themselves to liberal curiosity, ever delighted with the delineation of new manners and the customs of less polished Ages. And as human nature is in some respects always the same, we are pleased in

<sup>u</sup> A knowledge of our oldest Poets, and the ancient manners and customs described by them, is necessary for the understanding of the Poets which succeeded, and formed on those models the peculiarities of their stile, taste, and composition. (See WARTON's Observations on Spenser, Vol. II. p. 264.) Till this method of illustration was pursued by their last and best Critics, many remote allusions and obsolete customs in SPENSER and SHAKESPEARE were either neglected, or perversely explained by observations drawn from classical resources, which were often as ill placed as they were learned and ingenious.

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these representations of ancient manners to meet with portraits which may be confronted with the present times. It is a pleasure not unlike what we particularly feel in perusing the wise sayings of the son of Sirach, in which the nature and passions of the human mind appear to be so exactly studied, that we are often surprized at a seeming novelty of observation, which they carry with them in their remarkable application to living Manners.

By another order of Poets and their kindred fablers, the old Romancers, we are carried higher into a set of Manners, where every thing is great and marvellous. We meet with nothing but the most exalted feats of generosity and prowess. At the same time we find the fierce spirit of the northern genius combined and tempered with the most enthusiastic zeal of gallantry and courtesy. While the imagination is often elevated to its highest pitch by the tremendous solemnities of Gothic superstition : by the most alarming scenes of magic and incantation : by images of terror,

ror, which could have originated only from the darker and more dismal regions of the North\*.

3. The severity, or perhaps fastidiousness of History, as it admits not those minuter actions, which, though apparently trifling, tend so much to mark the real character of an individual, so it rejects many collateral incidents in the History of a people, which not only spring from the manners of the Times, but have often upon accurate investigation been found to have had great secret influence on the most important events. The Study of Antiquities has here again supplied the defects of History, and made ample provision for the researches of inquisitive curiosity. For the diligence of the Antiquary has not only brought to light circumstances which were unknown, or neglected by the Historian, but has placed other PARTICULAR events in a more eminent point of view, and rendered them more conspicuous in their colouring and expression, than is consistent with

\* Hurd's "Letters on Chivalry and Romance." Letter VI.

the arrangement and design of **GENERAL History**.

4. And this the Antiquary has been enabled to do by an accurate study of **MONUMENTAL Antiquities**, the investigation of which contributes so much to correct the misrepresentations and supply the deficiencies of History, as well as to illustrate the most interesting object in the study of Antiquities, the state of ancient **MANNERS**, of which they preserve so many striking images.

The love and reverence of Antiquity is so congenial with the natural curiosity of the human mind, that we seldom view but with a kind of pleasing melancholy **ANY** venerable memorial of former Times. The mind is seized in the contemplation of them with a variety of sensations, which it finds difficult to discriminate; a mixture of pain and pleasure which it is unable to explain. But when we carry this temper of mind to the examination of the monuments of **OUR OWN** ancestors, their claim to our veneration becomes more powerful, and their address to our fancy  
more

more lively : while the reflections which they suggest and the interest which we involuntarily take in them complete the delightful illusion.

In surveying the proud monuments of feudal splendour and magnificence exhibited in the remains of ANCIENT CASTLES, the very genius of Chivalry seems to present himself amidst the venerable ruins, with a sternness and majesty of air and feature, which shew what he once has been, and a mixture of disdain for the degenerate posterity that robbed him of his honours. Amid such a scene the manly exercises of knighthood recur to the imagination in their full pomp and solemnity ; while every patriot feeling beats at the remembrance of the generous virtues which which were nursed in those schools of fortitude, honour, courtesy, and wit, the mansions of our ancient nobility\*.

We dwell with a romantic pleasure on these vestiges of former Hospitality and mu-

\* Hurd's Dialogue on the Age of Queen Elizabeth, p.172.  
note \* of Vol. I.

nificence, the pride and ornament of England : That munificence which was open to all, but particularly to the noble and courteous, and to the minstrel, the honoured recorder of their splendor and festivity : thus exciting the first efforts of wit and fancy, and therefore largely contributing to the introduction of every speices of polite learning<sup>r</sup>.

5. From these awful remains of *Færie* magnificence, we pass, with sensations more sober and temperate, to those religious monuments, which recall to the memory not so courtly a munificence, but a charity perhaps more extensive and beneficial ; which were also the nurseries of Science ; of Science indeed without taste, as of religion without morality. The History of MONASTERIES and other religious Houses has afforded employment equal to the ardour of the most industrious Antiquary. Nor can we sufficiently admire the indefatigable diligence and extensive learning exerted in collecting the immense treasure of records contained in our

<sup>r</sup> Hurd (ubi supra,) p. 177, 178.

**Monastic Antiquities.** Though the History of these Institutions exhibit too many instances of licentiousness, indolence, and ignorance ; yet we ought with gratitude to remember, that even while the inhabitants of the Cloyster were themselves, for the most part, lost to all good taste, they prevented the surrounding barbarism of those dark Ages from entirely extinguishing the light of classical learning : and that to them was owing the preservation of the most valuable ancient authors, the various discoveries of which constitute so interesting a part in the history of Learning.

6. No branch however of this Study appears to afford more extensive field for disquisition than the History of CHURCHES. Besides the peculiar solemnity which the sacredness of place connected with its Antiquity inspires, the inquisitive mind of a liberal spectator will find ample amusement in the reflections suggested by the funeral monuments<sup>z</sup>, and the histories which they de-

<sup>z</sup> See Addison's Reflections on the tombs of Westminster Abbey, Spectator, Vol. I.

scribe, or recall to his remembrance. By the diligent cultivation of these genealogical Antiquities the memory of many persons has been revived, who would otherwise have been forgotten <sup>a</sup>: and the amiable virtues of many a private character have obtained that merited applause, which their obscurity of birth or station had denied them.

7. For this purpose public and private repositories have been examined, and elaborate inquiries been made into ancient records and proofs, that could illustrate the life of an individual and the genealogy of his family.

Great and important are the advantages which have resulted to general History and Biography from these critical examinations of ANCIENT RECORDS <sup>b</sup>. When historical inquiry became thus united with the accurate diligence of Antiquarian research, the Historian was enabled to separate falsehood from truth and tradition from evidence. Many doubtful points have been illustrated and

<sup>a</sup> Archæologia, Vol. I. Introduction. p. XXIII, XXIV.

<sup>b</sup> Preface to Lowth's Life of Wykeham, p. 27.

confirmed

confirmed ; many misrepresentations have been corrected, and the real motives of actions laid open, which had been disguised by the jealousy of the times, or the partiality of historians. And at length Biography assumed that interesting form and dignity of character which has deservedly placed it amongst the favorite productions of every polished people.

Moreover at the same time that public transactions are more fully, accurately, and justly stated, and the memory of individuals vindicated, the patient labour of investigation is frequently relieved by picturesque images of ancient life ; and the Antiquary forgets the painfulness of minute enquiry in the pleasure of observing the features of the times more strongly and characteristically marked in these partial and peculiar representations, than in the formal exhibitions of general story<sup>c</sup>.

<sup>c</sup> There is another use which ancient records and manuscripts often have in common with Coins and Tomb Architecture. They represent in their marginal illuminations the fashion of ancient armour and building, and other curious particulars



THE study of Antiquities thus useful and interesting is not more comprehensive, than it is connected in its several parts : by the general union and mutual comparison of which every particular branch derives additional lustre and utility.

An accurate knowledge of the primitive manners and customs of a people tends much to illustrate the earlier periods of their language : While the investigation and analysis of Language conduces to point out the genius of a people. But the first principles<sup>a</sup> of a language can be thoroughly ascertained only from a diligent study of the most ancient marbles and and coins. Thus also the ancient manners of a people are illustrated by their laws : and their laws reciprocally by their early monuments. Coins and Marbles frequently throw great light on Poetry :

particulars characteristic of different Ages. They often preserve portraits of remarkable persons : and specimens of ancient apparel ; and shew, what, with the increase of national wealth, was the progress of refinement in Dress. See ADDISON on Ancient Medals : WARTON's Observations on Spenser, Vol. II. p. 243. and ARCHÆOLOGIA, Vol. II.

<sup>a</sup> Taylor's Elements, p. 553, 557.

as Poetry will sometimes reflect a similar light on the obscurities of a Coin. Coins likewise as well as seals and medals, besides exhibiting specimens of their peculiar art, mark out the regular progress of Architecture : the different stages of which are seen also in the various structure of sepulchral monuments.—But while they severally contribute to assist each other, all unite in the illustration and embellishment of History, Poetry, and Philosophy.

To this union of the several branches in the Study of Antiquities perhaps is owing the success with which it is conducted in the present Age. There have been those, who appear to have contented themselves with the laborious part of this Study. They adored the precious rust which obscured their coins, and neglected the valuable information; which it concealed. Like those who form their opinions of ancient Authors from the judgements of others. From whom they

\* Addison on Medals, p. 23. Concerning the Architectural ornaments of ancient seals, see also Warton on Spenser, Vol. II. p. 194.

admire the vehemence and spirit of Demosthenes, the sweetness of Xenophon, the austerity of Thucydides, the sublime poetry of Plato : and thus descant with warmth on the characters of their stile from Critics, many of whom understood not the language they were criticising. And here they stop short to contemplate those beauties at a distance. They admire the exquisite decorations that adorn the shrine, but have too much *reverence* for the divinity inclosed to withdraw the veil.

Those lovers of Antiquity therefore confined themselves to a necessary, but elementary part of the Study, to which the collection and arrangement of their *curiosities* was only an introduction. Thus fixing themselves to one part of the Antiquarian pursuits, by a consequence inseparable from too strict an attachment to *any single Art or Science*<sup>f</sup>, their views in learning became partial and narrow, and their sentiments often bigotted and illiberal.

<sup>f</sup> Harris's Philosophical Arrangements, p. 34, 35. and 462, 463.

To their labours however and industrious curiosity the present Age has great obligations, for facilitating the acquisition of those materials, which are now converted to their proper use. The study of Antiquities once far removed from all the arts of elegance, is now become an attendant on the Muses, an handmaid to History, to Poetry, and Philosophy. From this united influence many are the advantages which have been derived to general knowledge. Particularly much of that obscurity, which overspreads the first periods in the history of every nation, has already been happily removed from our own by the diligence and sagacity of able Antiquaries. And what indeed may we not expect further from an Age in which every part of science is advancing to perfection : in which History has attained a degree of excellence unknown to any former period of English literature ; and Poetry and Philosophy have gained new honours : and lastly, in whose character that has so conspicuous a

place, which is ESSENTIAL to the success of this study, an inquisitive curiosity and love of Truth.

THOMAS BURGESS, A. B.

of Corpus Christi College.

*July* 1780.

**P A R T    I I .**

**C O N T A I N I N G**

**A D D I T I O N A L   O B S E R V A T I O N S .**



## I. \*

THE attachment to places made sacred by the memory of the wise and great, CICERO felt the full force of, and was fond of indulging the pleasing sensations of that high, but incommunicable enthusiasm ; and accordingly, those feelings, which every lover of antiquity has experienced in his own bosom, he has well expressed with the minute diligence of an amateur. In his second Book *de Legibus*, C. 2. he says, *Movemur nescio quo pacto ipsis locis, in quibus eorum, quos diligimus aut admiramur, adsunt vestigia. Me quidem ipsæ illæ Athenæ nostræ non tam operibus magnificis, exquisitisque antiquorum artibus delectant, quam recordatione summorum virorum, ubi quisque habitare, ubi sedere, ubi disputare solitus sit : studioseque eorum etiam sepulchra contemplor.* This passage might be added to the learned Dr. NEWTON's note on the *Paradise Lost*, B. XI. ver. 320, a very fine passage, which the reader will not be displeased to see quoted at large.

\* See p. 4.

This



This most afflicts me that departing hence,  
 As from his face I shall be hid, depriv'd  
 His blessed countenance. Here I could frequent  
 With worship place by place where he vouchsaf'd  
 Presence divine, and to my sons relate,  
 On this mount he appeared, under this tree  
 Stood visible, among these pines his voice  
 I heard, here with him at this fountain talk'd :  
 So many grateful *altars* I would rear  
 Of grassy turf, and pile up every stone  
 Of lustre from the brook, in *memory*  
 Or *monument* to ages, and thereon  
 Offer sweet smelling gums and fruits and flowers.

Beside the beauty of the sentiment, there  
 seems to be a propriety in this passage of  
 Milton, which his Commentators have not  
 remarked. From the desire, which mankind  
 have had in all Ages of preserving the me-  
 mory of important and interesting transac-  
 tions, many expedients were employed to  
 transmit knowledge to succeeding Ages, be-  
 fore the invention of writing. Groves and  
 Altars, Tombs, Pillars, and heaps of stones,  
 were the representative symbols of past trans-  
 actions, and memorials to instruct posterity.  
 Without mentioning many other particular  
 instances,

instances, which are enumerated by different writers, we find from various parts of the book of *Genesis*, that the Patriarchs raised altars, where God had appeared unto them. See *Genesis*, Chap. XI. v. 7. C. XXV. v. 25. &c. To this custom of the primitive and patriarchal Ages MILTON seems to have alluded. The learned painters POUSSIN and Le BRUN were studious of illustrating their subjects by such circumstances of Costume, collected from the scattered notices of Antiquity : which gave that propriety and character to their design, for which their works are famous.

From circumstances of place and situation some of the finest passages in the poets derive their chief beauty and power of expression. The contemplation of places which were frequented by those whose memory we reverence, excites sensations and emotions similar to those, which have been felt by every man at the sight of places familiar to his childhood, or dear to him by the recognizance of past events, which recall to the mind

F

days,

days, which never but in fancy can return, and scenes, which can never be repeated. To the above passage of MILTON I am tempted to add another, not merely from its relation to the present subject, for the poets are full of such passages\*, but because it will afford an opportunity of vindicating the propriety of part of it, which was called in question by Mr. ADDISON. *Paradise Lost*, B. XII.

They looking back all th' eastern part beheld  
Of Paradise, *so late their happy seat*,  
Wav'd over by that flaming brand, the gate  
With dreadful faces throng'd, and fiery arms.  
*Some natural tears they dropt, but wip'd them soon.*  
The world was all before them, where to choose  
Their place of rest, and Providence their guide:  
They hand in hand with wandering steps and slow  
Through Eden took their solitary way.

Mr. Addison thought the poem would end better if the two last verses were omitted; because they renew in the mind of the reader

\* Such in a very eminent degree is Eve's complaint on hearing she was to be removed from Paradise; with which may be compared the farewell of Philoctetes to his Cave, in *Sophocles*.

that

that anguish, which was pretty well laid by the consideration of the two foregoing verses. Mr. SPENCE in his Essay on Pope's *Odyssey*, p. 246, observes that, "considering the moral and chief design of this Poem, Terror is the last passion to be left upon the mind of the reader." May we not add further, that the Poet in concluding with this description of their departure through Eden, recalls in a very lively manner the subject of the Poem;

Of Man's first disobedience and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden.

and leaves very powerfully on the mind of the reader the impression with which he set out, by which the Poem becomes more unique and perfect.

## II.

## II. \*

Next to the language of a People, is deservedly placed their Political Origin, their fabulous history, and MYTHOLOGY: which derive so much light from a minute examination of the simple and original parts of language †. To give an imaginary dignity to the early constitution of their several governments, the pride of every people with whose history we are acquainted, has thrown their origin far beyond the reach of those certain records, which more enlightened ages have established as memorials of past transactions, and fixed criteria of truth.

From the mixed tradition of the first Ages extended and improved by the ingenuity of Poets and other fablers was formed the variegated texture of ancient Mythology, which indeed suits not with the gravity of History, but carries with it something more amusing to the fancy. It is in revolving the mysterious fictions of Mythology, perhaps more than in

\* See pag. 7.

† See *Observation V.*

any other subject, that the mind feels those Obs. II.  
 pleasing sensations, as well as more powerful emotions of Enthusiasm, which so totally and abstractedly possess the imagination. The magnificent images of the Universe which they represented, though erroneous, afforded materials to the first poets of Greece, who sang of the birth of the Gods, and the generation of the World : Like the sublime Theory of BURNET, which though often conducted on false principles, does not therefore present a scene less wonderful, less striking to the fancy.

But the fictions of Mythology when considered in a cooler temper of mind are found to contain manifest indications of the *manners* and *customs* of those early ages by the reference, which they have to their wants, situation, and conveniences. The idea of an invisible, omnipresent Deity, was too great for the apprehension ; and too refined to arrest the attention of minds rude and uninformed. Some external representative was requisite, which, while it was an object of the

the

**Obf. II.** the senses, while with the eyes it fixed the mind of the adorer, might give warmth to his vows, and energy to his worship. As that secret propensity, (by which all ages and all nations have been led to the involuntary veneration of some unknown superior power,) suggested language to their hopes and wishes, to their fear and gratitude; the impatience of their passions soon found *a local habitation and a name* to the objects of their adoration, to the rulers of the seasons, and the guardians of their public and domestic happiness. The variety of their wants and situations, the many peculiar, local customs and interests, multiplied the number of their deities: and particular countries, cities, and villages placed themselves under the protection of some peculiar divinity.

The efficacy of external representation taught them to embody the virtues and vices, the faculties of the mind and the affections of the heart. Thus were the passions realized, and new life given to all the diversities of human action. The secrets of  
 Morals,

Morals, Government, and Physics, were <sup>Obf. II.</sup> transmitted to posterity under a colouring not less striking to the imagination, than to the eye the gaudy tablet of the unlettered Mexican.

The study of these Mythological Antiquities becomes thus connected not only with Religion and Morals, but with the *History* also and Politics of the first Ages. Egypt, the wise parent of Grecian learning and religion, “instituted nothing, says PLUTARCH, “without a reason, nothing merely fabulous : “but her religious rites and ceremonies had “either a respect to morals, or to something “useful in Life ; and many of them bore “an allusion to some part of the physical “economy of the Universe, or consecrated “the memory of some fact in History<sup>b</sup>.” In the sacred allegorical traditions of remote Antiquity, and in the fables founded on them and amplified by the glowing fancies of later Poets, is wrapped up the history of primitive *Arts*, and original institutions. To re-

<sup>b</sup> Περὶ Ἰσίδος καὶ Οὐσιρίδος, ed. Squire, p. 17.

move



**Obj. II.** move the veil, which involves the primitive tradition ; to separate the accessory fictions, which were annexed to them by the Greek Poets ; to point out the gradual accessions, which they have received since the first Ages ; and from the whole to extricate the simple truth of History ; has been the employment of some diligent writers amongst the ancients, and many of the wisest amongst the moderns : and constitutes a very interesting part in the study of Antiquities <sup>c</sup>.

<sup>c</sup> The study of ancient Mythology is useful not only in explaining peculiarities of ancient manners and customs, but frequently discovers the origin of customs which have descended to present Times. "The Grecian Mythology," says MALLETT, (*Northern Antiquities*, translated by Dr. PERCY. Vol. II, p. VIII.) may have been studied in order to discover the origin of customs still existing in Europe. It cannot indeed be denied, but that it is often necessary to recur thither, in order to explain some peculiarities of our manners, of which it is easier to discover the cause, than to ascertain the reason." There are innumerable modern customs, (says Dr. TAYLOR, on the Civil Law, p. 357.) "which, though somewhat alienated from their original design and institution, retain however so much of their old feature and complexion, as to claim an indisputable relation to some Roman or Grecian Solemnity." The Dr. in the course of his long and intimate acquaintance with the Greek and Roman writers had collected a great number of passages to confirm this observation, which he has frequently inculcated in his *Elements*, see p. 357, 302, 310, 386, 399, 446, 447.

As the knowledge of Mythology serves to <sup>Obf. II.</sup> discover facts of ancient History, so in return History throws much light on the later periods of Mythological Antiquities ; in pointing out other causes, besides the enigmatical and mysterious humour of the Egyptians, which contributed to multiply the monstrous objects of their worship. The Roman Emperors always jealous of that turbulent and seditious province ; in order to prevent the dangerous tendency of its untractable spirit, omitted no opportunity to encourage that variety of religious worship, which so often excited the astonishment and contempt of other nations ; and gave rise to perpetual dissension amongst themselves. And thus, that system of Mythology, venerable in its more early periods from its connexion with Religion and Manners, and its reference to the most striking appearances, of Nature, as well as pleasing to the fancy by the richness and variety of its imagery, appears to have sprung from the united effort of Philosophy, Superstition, and Politics.

G

But

Obs. II.

But the Antiquities of Egypt have moreover so near a relation to the arts of Elegance, that the study of them is esteemed an introduction to the history of Arts and Sciences, and their origin. The Statuary of other nations is acknowledged to have owed its rise to the Egyptian mummies<sup>d</sup>; as, to their sacred sculpture the first rudiments of Alphabetic writing.

<sup>d</sup> This has been shewn with much ingenuity by M. le Comte de CAYLUS, in his *Recueil d'Antiquités Égyptiennes*. Yet it does not seem absolutely necessary that the statuary of other nations (though its origin be attributed to Egypt,) should have been derived immediately from the mummies. Love, affection, and respect, were probably the causes, which first gave rise to the imitative arts of Painting and Statuary. The same motive which induced the maid of Corinth, (for so the Greeks will have it, and who would wish to dispute that claim, which by particularizing the origin, gives to the fiction an air of probability, and renders the circumstance interesting and poetical,) to preserve the outlines of her lover's shadow, suggested to parental and filial affection the wish and means to preserve after death the image or real person of a father or a son. The affections of grief and regret for the loss of life, which could never be restored must have been more powerful in its effects, and therefore an earlier incentive to an art by which that loss might in some measure be repaired, than the sensations of love and regard for the living, whose presence they enjoyed, and who, if absent, might possibly return. And may it not be observed, as a collateral testimony, that the first rude Essays of the Greek Artists


## III. \*

The progress of Manners, and the general turn of mind, of particular Ages, cannot be

Artists were drawn in a strait inartificial outline exactly answering to the figure of a *depositum* corpus? Statuary then seems not to have been derived from the mummies, though formed upon a similar model.

For the art of defending the body from putrescence by the artificial composition of gums and essences, must have been of late invention amongst the Egyptians, and, as it should seem, much posterior to the simpler operation of perpetuating the resemblance of features and of form in clay. From affection and respect for parents and friends, it was afterwards easily transferred to the flattery of the great, while living; and to the deification of them, when dead. There is a passage concerning the origin of Idolatry in the 14 Chap. of the *Wisdom of Solomon*, which is too remarkable to be omitted. “For a father afflicted with untimely mourning, when he hath made an image of his child soon taken away, now honoured him as a God, which was then a dead man, and delivered to those, who were under him, ceremonies and sacrifices.—Whom men could not honour in presence, because they dwelt far off, they took the counterfeits of his visage from far, and made an express image of a king whom they honoured, to the end that by this their forwardness, they might flatter him that was absent, as if he were present.” Concerning the claim, which Egypt has to the original invention of Arts and Sciences, see some ingenious *Reflections on the Natural Foundation of the High Antiquity of Government, Arts, and Sciences, in Egypt*, by Dr. N. FORSTER, printed at Oxford, in 1743.—For the difference between the sacred sculpture of the Egyptians, and their hieroglyphics, see Lord MONBODDO, in the Second Vol. of the *Origin and Progress of Language*, p. 247, 248, who quotes also the authorities of Dr. Warburton and the Comte de Caylus.

\* See p. 10.

Obf. III.  better afcertained than by comparing the Arts in their different revolutions : and thus by deducing from that comparifon the caufes, which operated on their progreffs. The comparifon juft hinted at between the Doric *Architecture* and *Mufic*, might be extended to the general progreff of the two arts among the *Antients*. A fimilar comparifon of *modern Architecture* and *Mufic* has been made by Mr. AVISON in his elegant *Effay on Mufical Expreflion*, Sect. II. “ I have often thought that the ftate of Mufic, at different times, might very appofitely be compared to the feries of alterations in the Art of building. We cannot indeed with the fame certainty and precifion determine what may have been the perfection of Mufic in its original ftate among the *Antients* ; yet the fhort Analogy, which follows, may ferve to evince, that both thefe Arts have varied according to the tafte of particular Ages.

“ It is well known, that in old Greece and Rome Architecture was in its higheft perfection, and that after their feveral em-  
pires

pires were overthrown, these glorious monuments of their taste and genius were almost entirely destroyed. To these succeeded a strange mixture of the Antique and barbarous Gusto, which has since been distinguished by the name of Gothic. In these latter Ages the Art has gradually returned to its former state: and the antient relish of the grand, the simple, and convenient, is revived.

“ And thus we may distinguish the three great æras of Music. Amongst the Antients the true simplicity of *Melody*, with perhaps some mixture of plain *unperplexed Harmony*, seems to have been that *magic spell*, which so powerfully enchanted every hearer.

“ At the revival of this Art in the time of Pope GREGORY, a new system, and new laws of harmony, were invented, and afterwards enlarged by GUIDO ARETINO. But they served only to lead the plodding geniuses of those times, (and since, their rigid followers) to incumber the art with a *confusion of parts*, which, like the numerous and trifling

**Obs. III.** trifling ornaments in the *Gothic Architecture* was productive of no other pleasure than that of wondering at the patience and minuteness of the artist, and which like that too, by men of taste hath long been exploded ——

“ The art has now gained much freedom and enlargement from those minute and severe laws, and is returning nearer to its ancient simplicity.”

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#### IV. \*

In examining the funereal monuments of the moderns, however valuable in the illustration of *Genealogical Antiquities*, the Antiquary in vain expects to meet with that entertainment, which he receives from the Sepulchral Inscriptions of the Ancients. Perhaps there is no species of composition, in which the moderns so generally fall short of the Ancients, as in this. The inscriptions

\* See pag. 29, 30.

of

of the latter are characterised by a tenderness <sup>Obf. IV.</sup> and delicacy of sentiment, expressed with the greatest simplicity and elegance of Language. Of the former there are few which are not remarkable on one hand for an affected antithesis in the expression ; and on the other, for an extravagance of panegyric : or distinguished by a pompous display of titles super-added often to much superfluous decoration, and cumbersome magnificence. — Of the Greek Epitaph it is unnecessary to produce here any particular instances ; as a large collection of *Carmina sepulchralia* may be seen in the Anthologia of Reiske, of which they form a distinct part.

Tibullus has given us in Eleg. VIII. Lib. I. a specimen of a sepulchral inscription, which has at least one of the ancient Characteristics :

Quod si fatales jam nunc explevimus annos,  
 Fac lapis his scriptus stet super ossa notis :  
*Hic jacet immiti consumptus morte Tibullus,*  
*Messalam terra dum sequiturque mari.*

To



OBL. IV.

To which we may add another by Virgil  
at the end of the *Culex* ;

His tumulus super inferitur ; tum fronte locatur  
Elogium, tacita format quod litera voce :

*Parvæ culex, pecudum custos tibi tale merenti*

*Funeris officium vitæ pro munere reddit.*

The reader may compare with this of Virgil, two Inscriptions in the Greek Anthologia of Reiske, 572, and 573. one in *locustam*, and the other in *locustam* and *cicadæ*. Such inscriptions are not uncommon in the Anthologia. There is one which immediately follows, εἰς δελφίνα ἐκβρασθέντα ἐκ θαλάσσης ἐν τῇ χερσὶ, by Archias the friend of Cicero :

Οὐκοῦτε παφλαζόντα δαΐισαν βαθύν ἁλμύς,

Δελφίς, ποτιήσεις ἐναλίων ἀγέλας,

Οὐδὲ πρὸς εὐτρητοῖο μέλος καλαμοῖο χορεύων

Τύγρον ἀναρρίψεις ἅλμα παρὰ σκαφισίν.

Ἡ γὰρ ἴσον πρῶτονι Μαλειῆς, ὥς ἐκυκηδῆ,

Κύμα πολυζάντους σ' ὥσεν ἐπὶ ψαμαθούς.

Οὐδὲ συ γ', ἀφρησα, Νηρηΐδας, ὥς πρὶν, αἰρών

Νῶτοις πορθύμευσις Τηθύος ἐς πέρατα.

There

There is a passage in Horace, Od. 28. <sup>Obs. IV.</sup>  
 Lib. I. which has very much the manner  
 of a Greek Inscription.

Me quoque devexi rapidus comes Orionis  
 Illyricis Notus obruit undis.  
 At tu, nauta, vagæ ne parce malignus arenæ  
 Offibus et capiti inhumato  
 Particulam dare : sic, quodcunque minabitur Euræus  
 Fluctibus Hesperiiis, Venusinæ  
 Plectantur sylvæ, te fospite ; multaque merces,  
 Unde potest, tibi defluat æquo  
 Ab Jove, Neptunoque sacri custode Tarenti.

The reader, who thinks of Homer's Elpenor, or Virgil's Palinurus, and of Horace's professed imitation of the Greek Poets, will not, I believe, give much credit to Baxter's supposed Allegory contained under the plain, simple sense of this beautiful Ode. The observations of Heyne, at the conclusion of his discourse *de Carmine Bucolico*, in the first Volume of his excellent edition of Virgil, may be applied to the allegorical refinements of Baxter.

H

Among

**Obs. IV.** Among the few instances in which the ancient Inscription has been happily imitated, may be mentioned an Inscription written by Dr. JORTIN, which was published in his *Miscellaneous Observations*, Vol. I. and afterwards in his *Lusus Poetici*.

Quæ te sub tenera rapuerunt, Pæta, juventa,  
 O, utinam me crudelia fata vocent :  
 Ut linquam terras invisæque lumina Solis ;  
 Utque tuus rursus corpore sim posito,  
 Tu cave Lethæo continguas ora liquore ;  
 Et cito venturi sis memor, oro, viri.  
 Te sequar ; obscurum per iter dux ibit eunti  
 Fidus Amor, tenebras lampade discutens.

The idea of the four last lines seems to have been borrowed from an Epigram in the *Greek Anthologia* :

Τὸ πρὸ σοὶ ἡμετέρης μνημῆιον, εὖθις Σάβινε,  
 Ἡ λιθὸς ἡ μικρὴ τῆς μεγάλῃς Φιλίης.  
 Αἰεὶ ζήτησώ σε· σὺ δ', εἰ θεμῖς, ἐν φθιμένοιαι  
 Τῇ Ἀθήνῃ ἐπ' ἐμοὶ μὴ τι πίνης ὕδατος.

except the conclusion of the Latin, which perhaps might serve as an example of Anthologic

thologic elegance. Yet perhaps the very <sup>Obf. IV.</sup> elegant and picturesque image of Love, in its present situation, somewhat weakens the impression first made by the tenderness and beauty of the sentiment contained in the affecting wish,

*Tu cave Lethæo continguas ora liquare* —

with which the Inscription seemingly ought to have concluded, as in the Greek.

*Te sequar; obscurum per iter dux ibit eunti  
Fidus Amor, tenebras lampade discutiens.*

*Tu cave Lethæo continguas ora liquare,*

*Et cito venturi sis memor, oro, viri.*

“ But I will soon follow thee; and Love  
“ shall conduct me through the gloomy pas-  
“ sage, dispersing the darkness with his torch.  
“ In the mean while beware thou, touch  
“ not the waters of Lethe, and thus preserve  
“ the remembrance of thy husband, who  
“ wil soon be with thee.” By which ar-  
rangement the beautiful image is preserved  
without doing any injury to the sentiment.

H 2

V. \*

## V. \*

THE ANTIQUITIES OF LANGUAGE, the history of its origin and progress, have employed the diligence and sagacity of many very ingenious writers within these few Years; The President *de Brosses*, the Abbe *Bergier*, M. Court de *Gebelin*; &c. Of our own Countrymen, Mr. *Nelme*, Mr. *Sharpe*, Mr. *Parsons*, &c. among whom it would be injustice not to mention Lord MONBODDO with particular respect, whose *Origin and progress of Language*, especially the Second Volume, is distinguished by the depth and refinement of Grammatical discussion, as the third is by the accuracy and elegance of critical Observation. It is much to be hoped that his Lordship will complete his design by deducing Language, (which he has traced from its origin through the several stages of gradual formation and improvement, to the perfection which is exhibited in the laboured combinations of rhetorical and poetic

\* See pag. 32 and 7—10.

elegance,)

elegance,) and carrying it down through the history of its corruption : in assigning the causes and tracing the progress of which his Lordships good taste cannot fail of affording many excellent lessons, and useful applications to the present state of our poetical and even historical phraseology. Obf. V.

Of the utility of Etymological researches in the illustration of other sciences, of Physics, and Metaphysics ; of ancient History, and Mythology ; the President de BROSSES has spoken professedly in the second chapter of his *Traité de la Formation Mécanique des Langues, et des Principes Physiques d'Etymologie*, (Paris, 1765.) He designed to have published two other Volumes in order to give a more extensive and particular application of his Grammatical Theory to Geography, as far as the names of places are concerned ; to Mythology, to the history of ancient nations, and to the history of the migration and transplantation of colonies. The different objects of this intended inquiry are thus briefly mentioned in the preliminary

Obs. V. liminary discoursé to the *Traité* (p. 51.) “ Il  
 “ a cherché dans cette partie de l'ouvrage la  
 “ suite des differens peuples, qui ont succes-  
 “ sivement habité une region ; *les traces de*  
 “ *leur langage* conservées dans les noms qu'ils  
 “ ont imposées aux lieux, lesquels ont pres-  
 “ que une forcé significative convenable a  
 “ leur position ; *les langages antérieurs*, dont  
 “ chaque idiome subsistant est composé en  
 “ différentes doses. Il examine et explique  
 “ *les noms anciens*, tant des Rois que de Di-  
 “ vinités de chaque pays, en faisant voit  
 “ combien l'intelligence de la signification  
 “ propre de ces noms explique naturellement  
 “ les faits historiques et les usages ; montre  
 “ l'origine des fables, que les défigurent,  
 “ et fait évanouir le faix merveilleux ; sert,  
 “ en un mot, à lever ce voile obscur que la  
 “ nuit des tems, l'erreur, et le mensonge ont  
 “ jetté sur des événements tres ordinaires,  
 “ *L'histoire des colonies* et de leur parcours sur  
 “ la surface de la terre tient de fort près à  
 “ *l'histoire des langages*. Le meilleur moyen de  
 “ découvrir l'origine d'une nation est de suivre,  
 “ en

“ en remontant, les traces de sa langue com- Obs. V.  
 “ parée à celles des peuples avec qui la tra-  
 “ dition des faits nous apprend que ce peuple  
 “ a eu quelque rapport.”

The Analysis of languages, and the investigation of their primitive Elements, says Mr. BERGIER, may serve to dissipate by degrees, the obscurity which involves the history of ancient nations, and may enable us to distinguish with greater probability the real events of national occurrence from the fictions of fable and imagination. On such principles M. Bergier founded his *Origine des Dieux du Paganisme, et le sens des Fables*: which was a continuation of a system, which he had begun in his *Elemens Primitifs des Langues*, Paris, 1764.

To the labours of the President de Brosses, and M. Bergier, must be added Mr. BRYANT's celebrated *Analysis of ancient Mythology*, a work full of extensive learning, and ingenious speculation, and founded in great measure on Etymological principles, and the internal evidence of Language. But of all writers,



Obs. V. writers, who have endeavoured to explain history by the primitive signification of words, and the names imposed on things, M. Court de GEBELIN seems to have made the most striking and extensive application of Etymology to every part of remote Antiquity civil and domestic, in his great and laborious work entitled, *Monde primitif, analysé et comparé avec le monde moderne*, of which seven Volumes in quarto have already been published. The *ninth* Volume is to contain a *Dictionnaire Etymologique de la langue Grecque*. Some account of his system will be given at the end of the *Specimen* below mentioned. See also p.99.107.111. of these Observations.

The investigation of the original force of words leads us to the knowledge of primitive opinions and customs to which the latent signification alludes; and affords the most certain evidence of the progress of Ideas. *ὅς αὖ τὰ ὀνόματα εἶδη*, (says PLATO in the *Cratylus*, speaking of Etymology,) *εἰσεται καὶ τὰ πρᾶγματα*. The truth of this observation has

has been, partly, illustrated by Dr. PET- <sup>Obf. V.</sup>  
TINGALL, in his Dissertation on *the Gule of*  
*August*, ARCHÆOLOGIA, Vol. II. p. 63, 64.

The influence of Language on Opinions has been professedly treated of by M. MICHAELIS in his Dissertation on the influence of Opinions on Language, and Language on Opinions, Sect. II. p. 10, &c. of Bingley's Translation 1769.

Perhaps to this influence of Language on Opinions may in *some* measure be imputed, that opinion so universally established of the great veneration said to be paid by the *Druids* to the *Oak*. The Greeks and Romans not sufficiently acquainted with the manners or the language of the Druids, derived the name of those venerable *sages* from *Δεϋς*, an *oak*. But this notion has been rejected by our best Etymologists. A late writer on *Galic Antiquities* seems to have offered a probable conjecture, that the Druids were so called from DRUIDH, *wise men*. Of this word we have seemingly traces in *trow*, *true*, *troth*, *truth*,  
I which,

Obs. V. which, according to the ancient orthography would be *drudb* ; as *Fadber* for *Father*.

May I venture to propose a conjecture suggested by the above remark that many \* of

\* I have said *many*, because there are many others, which by no means belong to the same mode of formation. And it does not seem necessary to suppose, that all words of the same termination should have been formed in the same manner : considering how easily different forms may have been assimilated by inadvertence or vicious imitation. Perhaps the same may be said of the French substantives in *age*, such as *courage*, &c. and the adverbs in *ment*, such as *prudement*. The former of which the President DE-BROSSES supposes to be derived from *cor agere*, &c. and the latter from *prudenti mente* : but which M. Court de GEBELIN thinks owes its termination to the old French word *mant*, that is *beaucoup*, the same with the Italian and Provençal *manto*. If I might be allowed to differ without presumption from these learned Men on their own language, I should rather think that the termination *age* came from the Latin *atio*, as did the Italian *agio*. Thus for *ratio* the Italians say *ragion*. And thus for *pilatio*, which exists at present only in the compounds *compilatio*, *expilatio*, &c. was said *pillage* : for *operatio*, *ouvrage*, &c. And thus it is probable once existed *viatio*, from whence *viaggio* and *voiage* ; *foliatio*, from whence *foliage*, &c. It is well known that great part of the Italian and French languages came from the Latin in its most corrupted state : and thence many words acquired forms and terminations which were unknown to the earlier ages of genuine Latinity. For this reason I should refer the termination *ment* both in the substantive and adverb, such as *mouvement* and *largement*, to the Latin *mentum*. The terminations *tio*, *tas*, *tudo*, *men*, *mentum*, were used to express any action in the abstract. Thus *motio*, *momen*, *momentum*, are synonymous ; *molitio*, *molimen*, *molimentum* ; *largitio*, *largitas*, *largitudo*, *largimen* ; which last signifies a gift as *donatio* for

our abstract *substantives in th* were originally participles of the *past time*. Thus from *trow*, Obs. V.

for *donum*, &c. Now as the Latin writers used the ablative case for the adverb, such as *astu*, that is, cum *astu*, for *astute*; *commodo*, i. e. cum *commodo*, for *commoditer*, &c. the modern adverbs, such as *LARGEMENT*, i. e. *largiter*, seem to have been used for cum *largitate*, *largimento*; *FIERMMENT* for avec *fierté*, cum *feritate*, *ferimento*; *FORTEMENT*, cum *fortitudine*, &c. When established terminations had taken place, other words might have adopted the same termination without any intermediate process of formation. Thus from *cour* might come *courage*; and from *prudent*, *PRUDEMMENT*, from *instant*, *INSTAMMENT*, &c.—Many of the old Greek and Latin Grammarians, not attending to the progress and variety of formation, have also assigned a compound origin to words thus lengthened in their termination. See the *Appendix* to the new edition of *DAWSES Miscellanea Critica*, p. 459, and 522.—In the *Appendix* and particularly in the *Addenda* to Dawses, some pains have been taken to open and illustrate the *Grammatical* and *Etymological* principles, on which the *INQUIRY* below mentioned is founded. To prevent a repetition of observations already proposed, frequent reference has been made to the new edition of Dawses, which therefore the candid and learned reader will excuse.

The assimilation of words proceeding from different origins may be, I think, further illustrated by the Latin words *IN* and *IUS*, the former in composition both *increasing* and *diminishing* the signification of words; and the latter signifying *right* and *brother*. *IN* when it increases the signification of words, is manifestly the common preposition *in*, which, from the notion *in loco*, is easily transferred to express *quod finem et summum attingit*. When it diminishes I conceive it to be of the same origin as the old word *fin*, which afterwards was written *sine*: and that this is the same as *avis*, in which the final syllable seems to be adventitious like the *e* in *sine*. *Avu* appears to be nothing more than the negative *av* in compounds, such as *avudvros*, &c, in which the *v* is added to prevent the concurrence of two vowels. See the Index to

Obf. V. ( to know, ) troed, tro'd, known, trodh, troth,  
 a thing known, or truth : — Healed, beald,

DAWES, V. A. From which it will appear, that the idea of negation is expressed by that of *absence, seclusion, privation*; and be obvious why *a, u, au, avu*, are of the same origin. According to this doctrine, I have endeavoured to shew in the Appendix beforementioned, p. 506. that *nego* and *neco* are of the same origin, and properly signify *aufero*. In confirmation of which, I will beg leave to add, that *απαιμα*, *nego*, is plainly of the same origin as *απρυμα*, namely, from *αγω*, *ab-ago*, unde *απα*, *αγω*, &c.—And that as the idea of *dying* was expressed by that of *going away*, (*abiit*, *αχρη*, &c.), so the notion of *killing* was by that of *taking away*, thus *absulit*, *perimo*, *interimo*, &c. From the above I conclude, that *in*, when it *increases* the signification of words, is the same as the preposition *in*; but when it *decreases*, and *takes away*, that it is from the Greek negative *av*, with the same variety as *canistrum* and *av-vascor*; *buccina* and *av-vern*; *fiscinus* and *av-omagus*, &c. I have dwelt longer on the origin and power of the negative, *in*, in deference to the great authority of Mr. HARRIS who explains it in a different manner, *Hermes*, B. II. C. 3. p. 271, 272.

Perhaps few words are of more disputed origin than *jus*. The etymologies most commonly received are *jus right*, a *ju-bendo*; *jus broth*, a *juvando*. Some think *jus right*, to be only metaphorically used from the latter *jus*, considered as a *portion*, a *share*. M. Court de GEBELIN was of this opinion in his *Origines Françaises*, which he afterwards changed in his *Origines Latines*, P. II. p. 993. “ Dans nos Origines Françaises nous avons dérivé ce mot *Jus*, droit, de *Jus*, potage; “ la Justice consistant a rendre a chacun sa portion, &c. Cette “ Etymologie n’a pas plu: en voici donc une autre qu’on pourra peut-être davantage. Le *droit*, l’*autorité* sont relatifs a “ l’*elevation*, mais c’est que signifie *jus*. ” — That there should be a necessary relation between *elevation* and *right*, seems to be an opinion worthy of a subject of the GRAND MONARQUE; but

health, *health*: — Beared, beareth, *beareth*, Obf. V.  
 (pronounced as *beareth*, and *earnest*, and ac-

but quite inconsistent with the primitive equality of mankind: and which perhaps will not be so implicitly admitted on this side of the water, under a juster subordination of political society. He supposes *Jus broth* to be from the Celtic *U water*: but does not mention his authority for saying that *Jus right*, originally signified *elevation*. I will venture to propose a different conjecture. I suppose it to be of the same origin as *dei*, *oportet*, *pertinet*; (concerning which see the Appendix to *Dawes*, p. 516.) and *ΔΕΩΝ*, *decens*, *æquum*. The use of N and E among the more ancient Greeks was very promiscuous. They said *παιδιος* and *παιδιον*; *οινος* and *οινον*, from whence *vinum* and *vinus*; *δραμῶν* and *δραμον*, from whence *drum*; they said also *χρεος*, *χρεως*, *χρεος*, *debitum*; and thus, it is probable, *διον*, *dius*, *ΔΕΟΣ*. In later times for Δ was used Ζ, and, among the Latins, J, in many words. Thus for *dius*, from whence *dius*, they said *odius* and *zeus*; for *οδινυρμι*, i. e. *ζινυρμι*, they said *jungo*, &c. and thus for *dius* *JUS*, *quod æquum est, debitum, right*. — Having thus ascertained, as I believe, one, there will be little difficulty with the other. *Jus, broth*, I derive from *ζῆω*, *serveo*: that is, as it was anciently written, or spoken, *ζῆσω*, *ζῶω*, from whence *ζῶον* *fermentum*, with the same variety as *ζῶωτος* and *ζῶως*. *Jus* therefore seems to have been denominated from an essential and characteristic circumstance, which CICERO expresses in *Jus servens*; and HORACE in *tepidum jus*. Perhaps *ζυθος* *beer*, may be referred to the same origin, as denoting *fermentation, effervescence*.

The preceding etymologies may be confirmed by the analogy of another, which, if I am not mistaken, has been as little understood, viz. JUPITER, which I derive from *Διὸς πατήρ*, *Deus pater*, or *Ζιὸς πατήρ*, *Jupiter*, as *dius* and *zeus* *Jus*. For the same reason I apprehend Jupiter was called *DIESPITER*, not because he was *dizi pater*, but because he was *deus*, or *dius pater*. Antiently *dius* signified not only a *God*, but also *day*, from whence *din*, and *sub dio*. And thus *dies*, *day*, signified also

*God*:

Obs. V. commodated to that pronunciation in) *birth* &c. But the aspirate did not always termi-

*God*: for in comparing the etymologies (not those indeed which are commonly received) of *Deus, ius, divus, dives, dius, dies, dis*, it appears that the names of *dius* and *dies* were originally synonymous; and that the name of *God* was denominated from *Day* or the *Sun*. But to shew from the evidence of the words before stated, by what idea the name of *Day* was expressed, in the primitive language of Greece, and why prior to that of *God*, is a discussion which would extend the present note too far; and is the less necessary, as it has a place in the *Inquiry* below mentioned. I will finish this note with some passages in which *Jupiter* is mentioned as *Diespiter*. *PLAUTUS*, *Captiv.* II. 4. 1. *Diespiter te, dique perdant.* *Pœn.* III. 4. 29. *Diespiter vos perdit.* *Ibid.* IV. 7. 47. *Diespiter me sic amabit.* These passages are quoted by the Commentators of *HORACE*, (who also explain *diespiter* by *diei pater*,) *Od.* L. I. 34. 5.

Namque Diespiter

Igni corusco nubila dividens

Plerumque, per purum tonantes

Egit equos volucremque currum

See also *Od.* L. III. 2. 29.

Sæpe Diespiter

Neglectus incesto addidit integrum.

In the above passages *Jupiter* is introduced as the object of fear and adoration; the rewarder of the good; and avenger of the impious. The proposed explanation of *Diespiter* will restore an appellation more consistent with those offices, by which he will be considered not as the *father of Day*, but in a higher and more awful character, *the father of Gods and men*. It will confirm the above explanation, if we observe that *Pluto* was also called *Diespiter*: not surely as the *father of Day*, but as the *Dius pater*, or *Jupiter infernus*.

nate

nate the word : thus thrived, thriv'd, *thrift* : Obf. V.  
 —gived, giv'd, *gift* : —heaved, heav'd, *beaft* :  
 (like bereav'd, *bereft*,) an almost obsolete  
 word for *weight* : driv'd, *drift* : —  
 theived, their'd, *theft* : —weigh'd, *weight* : &c. —Many adjectives seem to be  
 formed in the same manner ; such as flee,  
 flee'd, *fleet*, &c. —By a similar analogy from  
*drove* the past tense of *drive* came *a drove* ;  
 from *shrive*, to confess, *shrove*, confession,  
 from *deal*, to distribute, *dole*, alms ; from  
*leave*, to raise, *leaven*, *loaf* ; &c. An at-  
 tention to this analogy may be useful in  
 examining the origins of our language.  
 I will mention one instance. Dr. JOHNSON,  
 among others, derives *toll*, tribute,  
 from the Latin *tollo*. But may we not much  
 more probably derive *toll*, pecunia adnu-  
 merata, from *tell*, adnumerare, as *dole*, from  
*deal* ? The *toll* of a bell seems to be, *ictus*  
*et pulsus certis statisque temporibus lente pul-*  
*sati, mensurati, adnumerati*. And thus to *tole*,  
 a word used by LOCKE, (which Dr. Johnson  
 thinks



**Obs. V.** thinks provincial and barbarous,) and by BACON spelt *toll*, may be easily understood to signify, *to produce an effect by slow, insensible degrees.*

Many Latin substantives and adjectives are apparently derived in the same manner. Thus *raptus* for *rapina*; (as according to the conjecture before proposed, *theft* and *stealth* :) *actus* for *actio*: *motus* for *motio*, &c. — In the same manner, though not so obviously, the adjectives in *idus*, seem to have been participles past, according to the more antient spelling: for in all languages the thick sound of *D* seems to have been prior to *T*\*. And thus *rapio*, *rapidus*, for *rapitus*, *raptus*: *floreo*, *floridus*, for *floritus*: *horreo*, *horridus*: *humeo*, *humidus*: *madeo*, *madidus*: *candeo*, *candidus*: *paveo*, *pavidus*: *uveo*, *uvividus*: &c.

An objection may be made to the last conjecture, namely, that *floritus*, *horritus*, &c. are passive forms, but that verbs *neuter* (and of the above *rapio* is the only one which is

\* Οἶδα ὅτι οἱ ΠΑΛΑΙΟΙ οἱ ἡμετέροι τῷ ἰσθμῷ καὶ τῷ ΔΕΛΤΑ ἰσθμὸν ἔχοντο. Plato in Cratylo.

not

not neuter,) have no *passive* voice. In answer to this I would suggest, that in examining the *origin* of the Latin language, it seems necessary to look beyond the rules of Grammarians, and consider it, as it existed before it was a polished language ; at which time it is probable, that the several forms of *neuter*, *active*, *passive*, and *deponent*, were more promiscuously used, than after the language had been settled by the custom and authority of good writers, and the observation of Grammarians. Instances of that promiscuous use remain in *soleo*, *solitus*; *cresco*, *cretus*; *caveo*, *cautus*; *venio*, *ventum est*; *eo*, *itum*; *statum*, *itur*, *vivitur*, &c. Instances of the passive form used actively\* are *punitus es*,

\* I will take this occasion to propose a conjecture, respecting the supposed ellipsis of *secundum* after participles and verbs in such instances, as *stratus membra*, *induitur arma*, which they say is *stratus secundum membra*, *induitur secundum arma*. I conceive that *stratus* governs *membra* for its accusative as much as *sternens*, and should therefore be rendered *having reposed his limbs*, and that it has an active power not less than those forms, which are called deponent. And thus *induitur*, *cingitur arma*, appear to have not a passive, but an active, or deponent power; and *stratus*, and *induo*, &c. seem applied in the same promiscuous use, as *aggredior* for *I attack* and *am attacked*; *fateor* *I confess*, and *am acknowledged*; *hortor* *I exhort*,

K

and

**Obs. V.** for punivisti; *suppeditatus* es, for *suppeditasti*; *nutritor*, for *nutrito*; *nutricatur*, for *nutricat*; and many others, which may be seen in PRISCIAN, and the later Grammarians. Concerning *active* verbs used *passively* in the Greek language, and *neuters* used *actively*, see the Appendix to DAWES, p. 493, 494.

As there are still remaining in the same sense *punio* and *punior*; *amplecto* and *amplector*; *comito* and *comitor*; *pasco* and *pascor*; &c. so it is probable, that once existed *soleo* and *soleor*; *cresco* and *crescor*; *floreo* and *floreor*; *horreo* and *horreor*; &c. Many of the Latin deponents come from Greek verbs in the active form, such as MEDEOR, that is, *curo*, *fano*, from ΜΕΔΕΩ, *curo*. Thus FOR, *fari*, from ΦΩ, unde Φαω, Φημι. From the same Φαω, there seems to be no doubt, that once existed ΦΑΤΕΩ, (as βατιω, from βαω,) from whence FATEOR. From ΑΔΥΤΑΩ, unde ἀδουλιζω, came ADULOR: from ΠΑΘΩ, came

and *am exhorted*. This observation will apply equally to the use of the passive for the active, as the Grammarians express themselves, among the Greek writers; as perhaps also to the original use of the middle verb.

PATIOR :

PATIOR : from  $\pi\alpha\tau\text{-}\epsilon\omega$ , (the antient Greeks Obf. V.  
 said  $\pi\alpha\tau\iota$  for  $\pi\alpha\sigma$ ,) or conjointly,  $\pi\alpha\tau\epsilon\omega$ , i.e.  
*ad-eo, ad-sequor, teneo, &c.* came POTIOR :  
 concerning which word see more in the new  
 edition of Dawes, p. 518. &c. It has been  
 observed, that instances of the *participle past*,  
 used thus promiscuously, are more frequent  
 than the tenses of the *verb*. Which hap-  
 pened probably from this cause : as the Latin  
 had no *active* participle past, the use of what  
 was afterwards called the passive form was  
 retained longer than the tenses of the verb,  
 which were not under that necessity. Per-  
 haps it may be further said in justification of  
 this use of the neuter and passive forms,  
 such as *soleo, soleor, solitus ; cresco, crescor,*  
*cretus ; floreo, floreor, floritus, or floridus ;*  
 &c. that the neuter signification, partaking  
 so much of the passive, might have favoured  
 the promiscuous use.

There is a remark of Mr. BRYANT in his  
 “ *Further Illustration of the Analysis,*” p. 9.  
 which, if not obviated, may seem to inter-  
 fere with part of the preceding Etymologies.

Obj. V. “ But who can think there is any validity in  
 “ this mode of derivation, (namely *καυμα*  
 “ from *καωω*, or *κεκαυμαι*?) Can any one in  
 “ *their senses* suppose, that a word signifying  
 “ *heat* can be derived from *I have been made*  
 “ *hot* ? and that the *cause*\* was deduced from  
 “ the *effect* ?”

\* It frequently happens, as may be shewn by very many instances, that what is prior in the order of *nature*, is posterior in the conceptions of *Man*. For instance, in the order of nature the abstract quality is prior to the quality joined with any substance. (See Vol. II. p. 14. of the *Origin and Progress of Language*.) Therefore Aristotle derives *λευκος* from *λευκω*, and *δικαιο* from *δυναμω*. But this is contrary to the order of our perceptions. For we see qualities only in concrete, and conjointly with the substances in which they are inherent. An object was seen to be *white*, one man was found to be *just*, and another *brave*, before the ideas were formed of *whiteness*, *justice*, and *fortitude*. With greater appearance of probability he derives *γραμματικος* from *γραμματιση*, and *ανδρειος* from *ανδρειον*. But here also he seems to be mistaken. For *γραμματικη*, I apprehend, is the feminine of *γραμματικος*, and *ανδρειον*, the feminine of *ανδρειος*; the former signifying *τεχνη γραμματιση*, and the latter *ανδρειον αλθειας*, or the like: and this according to the uniform progress of *human* conceptions. This reasoning is so obvious, and the etymologies so incontrovertible, that it might seem Aristotle did not mean to give the grammatical etymology of the words, but a philosophical deduction of Ideas; if *γραμματικη* and *ανδρειον* had not been applied to a grammatical remark on derivative words, which he says are distinguished *τη πτωσει*, by the termination. *Παρωνυμοι δε λεγονται, οταν ειναι ομοι, λεξιμοις τε πτωσει, και ομοι τουτοις*

In considering the origin of language, and in retracing the obscure and intricate paths of ancient Etymology, it seems to be an object of consequence, to abstract, as far as possible, our thoughts from modes of ordinary occurrence, and the prejudices of acquired and habitual knowledge. At first sight there seems to be much weight in Mr. Bryant's observation, and as such he repeats, p. 13. " what I principally insist upon in " respect to ancient Etymology, is, that *the* " *cause must precede the effect, and cannot be* " *deduced from it: for the cause was first* " *known, and named.*" If this were true, it would entirely destroy a leading principle, of a quite contrary tendency, which the Au-

τουτοις ἀπολογισμοῖς ἐχούσι· εἰς αὐτοῦ τῆς γρηγορήσεως ὁ γρηγορήσεως, καὶ αὐτοῦ τῆς ἀνδρείας ὁ ἀνδρεῖος. In this however Aristotle has gone no more than Plato and Cicero have in many instances of Etymology; in which they give a philosophical definition or description of the *thing*, and not a grammatical etymology of the *word*: and often so inconsistently with the simple process by which they really were formed, as not to admit of serious confutation. But the ancients, it may be said without derogating from their just authority, were but little acquainted with the general analogy of words, and the theory and formation of language,

thor

Obf. V. thor of these observations has endeavoured to establish elsewhere, that *things, and the causes of things were denominated from their actions and effects, &c.*

But with the permission of this learned writer (and I hope without offence to so respectable a name,) experience as well as the authority of Mr. HARRIS\* teaches us, that though the natural progress of things be from cause to effect, yet the course of human knowledge, (namely of knowledge derived through the *senses*,) must be from effect to cause. And thus the first Men must necessarily have formed their Ideas of the Causes of things from their effects, which, through the senses, were the testimonies of those causes. They must have *felt* themselves hot, (to apply the observation to the present instance,) before they could have formed the *abstract* idea of heat. So that though in reality the effect be preceded by the cause, the word by which they denoted the cause must have been derived from the effect.

\* Harris's Hermes, p. 9.

To mention an instance or two. *Desire* is <sup>Obf. V.</sup> the *cause* which impels us to seek any object. The *seeking* is the *effect* of that impulse. Yet the cause is expressed by the word which denotes that effect. Thus, it has been shewn elsewhere, that *peto* and *ποθεω*; *volo* and *βουλω*, *βουλομαι*; *ελθω* and *ελδομαι*; are of the same origin. Again, *TREMO* and *τρεμω*, signify to *fear*, from the effect of fear, viz. *running away*. That *tremo* and *τρεμω* originally signified to *run*, or *run away*, seems manifest from two words still existing in the Greek language, signifying *I ran*, and *the act of running*, i. e. *εδραμον*, and *δρομος* (commonly derived from *τρεχω*,) which have the same affinity to *δρεμω* or *τρεμω*, as *ετραπον*, *τροπος*, to *τρεπω*; *λογος* to *λεγω*; *τρεχω*, *τροχος*, &c. From *δρεω*, *τρεω*, come *δρεμω*, *τρεμω*, *τρεχω*. Many other instances might be brought to confirm this inverse expression of human Ideas, and to shew, that such is the regular formation and analogy of language.

It seems inaccurate, though consonant with vulgar use to say, that *heat* is the *cause* of being



Obs. v. being hot. The cause is rather the body from whence the influence proceeds : and heat is the abstract Idea which is formed from the sensation that we feel. In treating of the originals of a language, such distinctions seem necessary to be attended to. Though at this time of day it is difficult for us, who have a language ready formed, which we receive from our nurses, and retain by acquired habit, to trace the origin and progress of Ideas, and the relation which words have to the Ideas, that they express \*. But the first

\* Greater difficulty has often been supposed in the formation of language than seems to have really existed, by not attending to this difference, and therefore by reasoning according to present notions : and thus imputing metaphysical subtlety to the *communication* of Ideas, which, by a different reasoning, may be shown to have been effected by the simplest energies of the mind. In conducting the theory of language, many mistakes appear to have been committed by accommodating language to Philosophy, instead of applying philosophy to language ; or by reasoning from language in its most polished state ; and thus determining on the *origin* of words according to their *latest* orthography, and most prevailing significations. In the course of such Inquiries the reasoning is often manifestly derived from modes of polished life, and maxims of refined philosophy. I will endeavour to illustrate part of this observation, by explaining what I conceive to have been the original signification of Nuzo. It has been an opinion long received and almost as universally admitted, that

Men, who formed their Ideas and words Obs. V.

that *nuptiæ dictæ, quia flammeo caput nubentis obvolvatur, quod antiqui obnubere vocarunt*. But this is a custom evidently posterior to civil society, when ceremonies were instituted to give sanction and permanency to a rite, on which so much depended the good order and happiness of civil life. The union, which was the origin of society, must have been antecedent to the rites ordained to make it legal. We must therefore search higher for the primitive signification of *Nubo*. Dr. TAYLOR on the Civil Law, p. 287, mentions an Hebrew radix, consisting of the same elements, which signifies *procreation, birth, &c.* which he thinks bids fairer for the Etymon, than any other that can be assigned. But, with deference to so excellent a writer, I think that even this does not satisfy. To effect this union, there must have been something prior to the *liberos procreare*. For though the stipulation of the *political* contract was *liberorum quærendorum causa*; yet it is expressly mentioned in a law which TAYLOR quotes before, and afterwards enlarges upon, that *nuptias non concubitus, sed consensus facit*: a law founded on the very essence, and natural principles of marriage. And this signification, if we can discover it in *Nubo*, will perhaps have the fairest claim to our preference: which I think we may be able to do, by shewing that *nubo* originally signified to *assent*, and is really the same as *NUO*. It is well known that the *Æolic*, the parent, or perhaps rather, the sister dialect of the Latin, made use of the Digamma F, (which as well as the Latin V, was pronounced like our W,) between two vowels: and thus *nuo*, *nufo*, i. e. *nuvo*; as from *pluo* came *plui*, *PLUVI*, in the old Latin writers, in the same manner as they said *fuvisti* for *fuiisti*, *luvis* for *luit*, &c. But the Digamma, from the affinity of its sound, often became B, as there has been occasion to observe, more than once, in the Appendix to DAWES: thus *nuvo*, *nubo*, as *vado*, *buado*; *uro*, (pronounced *Furo*,) *buuro*, *πυρ* with which may be compared our *burn*, and *fire*, anciently written *fuyr*. Though *nuo* does not exist by itself at present in the

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Latin

**Obs. V.** from external objects \*, expressed the words according to the Ideas, which the object suggested : by a relation, which was obviously noted, and easily retained. By means of this relation, from those primary general Ideas, were as easily formed new Ideas, and at

Latin language, it remains in its compounds *ANNUO*, *RENUO*, &c. as *buro*, in *amburo*, *comburo*, and *busum*.

It has been given as a reason for *nubo*'s being not spoken of the *man*, viz. because it was the virgin only who *veiled* her head. But if there is any probability in what has been before proposed, this reason will fall to the ground. We may account for it otherwise, and consistently with the signification attributed to *nubo*.<sup>+</sup> *Viri est petere* ; virginis est *assentiri*, *annuere*, *NUBERE*. This privilege allowed to the delicacy of the sex, is expressed by MILTON, (*Parad. Lost*, L. VIII. v. 502.)

Her virtue and the conscience of her worth,  
That would be woo'd, and not unsought be won.

If we add, that *connubium* implies the ratification of the union in the *consent* of both, it will confirm the observation, that *nubo* properly and originally signifies *annuo*, *assentior* ; and therefore that *connubium* is *consensus*.

\* See Harris's *Hermes*, p.269. . Thus also the very learned Author on *the Origin and Progress of Language* ; " The first class of ideas is produced from materials furnished by the sense ; the second arises from the operations of the mind upon these materials : for I do not deny, that in this our present state of existence, all our ideas and all our knowledge are ultimately to be derived from sense and matter," Vol. I. p. 44. ed. second.

length

length all the varieties of metaphorical Ex- Obf. V.  
pression.

This must have been the case, unless we suppose, that Man received a language ready formed from his Creator ; which it seems unnecessary to suppose for two reasons : First, because He who created Man, and gave him the faculties of thinking and speaking, *might* have left to Man's free will the application of those faculties.—He surrounded him with objects, which to a thinking being must have called forth those faculties into energy, and suggested Ideas, to which he would naturally accommodate the words, by which he meant to denote them. He might thus, according to his own ideas, derived from objects with which he was daily conversant, have, from the beginning, conversed with God, and given to each animal its particular name.—And secondly, because such a supposition is *actually* inconsistent with the evidence of the origin of our Ideas, which exists in Language. For as the origin of our

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Ideas

**Obj. V.** Ideas is to be traced in the words through which the Ideas are conveyed, so the origin of Language is referable to the same source from whence our Ideas are derived, namely, *natural and external objects.*

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## VI.

There is not perhaps a subject more curious, or which affords more interesting speculation to the mind, than the origin of language. Nor is it a *theory* merely amusing to the imagination ; but at the same that it pleases the fancy by abstracting it from present modes and habits, it may be attended with consequences very beneficial to the *practical* knowledge and acquisition of the noblest dialect of human speech. With the history of *language in general* some writers have connected the history of the human mind, and the origin of its ideas ; which has been executed in some measure by the French writers on this subject, and more especially by Lord

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MONBODDO ; but no writer, that I know, <sup>Obf. VI.</sup> has professed to trace the origin, progress, and connexion of Ideas, through the medium of any *particular language*, in which they are expressed. To attempt this is the subject of an Inquiry founded on a grammatical Analysis of the GREEK Language ; of which inquiry it is the purpose of this Observation to give some account ; after having premised a few words on the origin of Language in general, and having taken a nearer view of that subject, than was done in the preceding Observation.

Man, we are told, had a language from the beginning : for he conversed with God, and gave to every animal its particular name. But how came man by language ? He must either have had it by *Inspiration*, ready formed from his Creator ; or have *derived* it, by the exertion of those faculties of the mind, which were implanted in him, as a rational creature, from *natural* and *external* objects, with which he was surrounded. Scripture is silent on the means by which it was acquired. We  
are

**Obf. VI.** are not therefore warranted to affirm, that it was received by *Inspiration* ; and there is no internal evidence in language to lead us to such a supposition. On this side then of the question, we have nothing but uncertainty. But on a subject, the causes of which are so remote, nothing is more convenient than to refer them to *Inspiration*, and to recur to that easy and comprehensive argument,

———— Διος δὲ πλεῖστο βουλή

that is, man enjoyed the great privilege of speech, which distinguished him at first, and still continues to distinguish him, as a *rational* creature, so eminently from the brute creation, without exerting those *reasoning* faculties, by which he was in *other* respects enabled to raise himself so much above their level. Inspiration then seems to have been an argument adopted and made necessary by the difficulty of accounting for it otherwise. And the name of Inspiration carries with it an awfulness, which forbids the unhallowed approach of inquisitive discussion.

But

But as was observed we are not warranted <sup>Obs. VI.</sup> from Scripture to affirm, that Man received his language by Inspiration. We are therefore free to search for another origin. Now if we suppose that it was derived from *natural* and *external* objects, there are in language numberless internal proofs to justify such a supposition; and we shall further have the pleasure of observing, that in *this* case also Man's *reason* was not given him in vain.

The same all-wise and beneficent Creator, who gave the mind to will, and the *hand* to execute: gave also the mind to form and compare ideas, and the *organs* of speech to utter them. As the first Man came not into the world with the debility and imperfections of infancy, it is probable that the *instruments* of will, *mechanical* and *organic*, were moved by a like instantaneous, and as it were involuntary impulse. His language, it is likewise probable, was simple, monotonous, and, in great measure, monosyllabic\*:

\* Certum est linguas omnes, quæ monosyllabis constant, cæteris esse antiquiores. SALMASIUS *de re Hellenistica*, p. 390.  
He



**Obf. VI.** without composition and inflexion, and other varieties of polished speech. Those innovations of language, which at the same time serve the purposes of convenience and ornament, by distinction in variety as well as volubility in sound, were, it should seem, introduced by succeeding generations, and became expedient by the multiplied pursuits and necessities of Man. The love of *imitation*, and *custom*, in length of time, introduced a number of similar forms, and an uniformity even in the irregularities of speech; and thus established without science and without art, the principles of what, in later Ages, was to become a very refined art, which Philosophers and Grammarians were afterwards to develope and arrange, and to call the Art and ANALOGY of Language.

From this period we behold language under its established forms, and arranged ac-

He confirms his observation by many instances existing in the more antient Greek.—In the Analysis below mentioned, the elements of the Greek Language are shewn to have been monosyllables.

cording

cording to the different parts of speech. But <sup>Obf. VI.</sup> here another question immediately occurs, Which were prior *nouns*, or *verbs*? It is obvious to suppose, that the things which were nearest, and were most necessary to Man, were first denominated. And it may therefore seem, that the names of *things* were prior to *verbs*. But there is another question, which as necessarily obtrudes itself: *Why* were these things thus denominated? It seems natural to suppose, that they were denominated from their actions, uses, appearances, &c. And thus of animals, which it is probable were named as early as any of the objects, with which he was familiar, some might have been from their rapacity; some from their swiftness, &c. But in expressing the *actions* of things, the use of the *verb*, which is the symbol of action, is necessarily implied. So that the verbs †, which

† In analysing the Greek and Latin languages it is remarkable that the latin *Verbs* are more easily reduced to the ancient Greek forms, to their simple origins, than the latin *Nouns*. And, as it seems, for this reason, because the expression of internal feelings is general and permanent; the denotation of

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external

**Obs. VI.** were used to express every kind of action, must have been prior to the names of things, which were denominated from their actions. Not that all verbs were prior to all nouns, or that a particular class of verbs was prior to a particular class of nouns, but that every individual noun, which expressed the name of a thing from its action, was derived from a verb expressive of that action, which was ultimately referable to one general Idea, which is the principle of every action.

I venture to speak with less hesitation on this subject, as I have had reason to persuade myself of the probability, (I think, the truth) of what has been observed in the course of *an Inquiry into the Origin and formation of the Greek Language*, in which this subject will be spoken to more fully and professedly; and the principal purpose of which

external objects, particular and transitory, as being denominated according to particular appearances, &c. which may vary at different times and occasions, under the influence of various circumstances: by which means the names of things must have become more subject than verbs to the innovations of caprice and accident.

is

is “ *an endeavour to trace the origin, progress, end connexion of Ideas, as expressed by the primitive Language of Greece : To shew through the evidence afforded by Language, that all Ideas, communicated by words \*, not denoting particular sounds, and certain external adjuncts, or personal relation, were originally made known through the means of one general Idea, which is the principle of every* ” Obs. VI.

\* In considering the origin of language in general, as it should seem, though *the Greek Language* is here particularly meant, there is a distinction of some importance, which seems necessary to be made, namely, the difference between the *formation of Ideas in the mind*, and the *communication of them by words*. Ideas may be formed distinctly and independently of each other, and yet require the assistance of comparison and metaphor to make them known. Language, in its most polished state, affords innumerable proofs in words of the same orthography, and of the same origin, which yet have many different, but collateral significations. What is *even now* obvious and incontestable in the expression of *many* ideas, he supposes, and will endeavour to shew *originally* prevailed in the expressing of *every* Idea, (which is not particularly excepted,) by reference to the general idea. By attending to this difference between *Ideas*, and *Words*, the representatives of Ideas, it will appear, that it is not supposed, as it might otherwise seem, that the first Man existed at any time with *only one* Idea, but that he found it necessary to express his various Ideas in words by reference to one the most general, the most constant, the most evident and striking.

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action ;

Obs. VI. *action ; and which by the multiplex variety of its combinations is suited to the expressing of every action : that all verbs, not imitative of sounds, &c. are resolvable to that general Idea : that the names of Things are derived from verbs, and therefore return to the same universal origin : whence that general Idea was formed, and how transferred to different and even opposite actions : and how far the elements which will be there laid down as the principles of the Greek Language may be supposed to have been the elements of universal Language."*

In the course of the Inquiry, the Greek language will be considered as unconnected with every other, except its sister dialect the Latin, and as if it were *indigenous*. However strange such an opinion may appear, the moderate reader, who may not have particularly turned his thoughts to this subject, will be induced to suspend his censure of an opinion, which may be inconsistent with the judgement which he has usually held, when he reflects, not that it was the opinion of the Greeks themselves, for they are partial judges ;

judges ; or of a learned writer of the last <sup>Obs. VI.</sup> century, for his authority may be exceptionable ; but that it was also the opinion of TIBERIUS HEMSTERHUSIUS, who, as he had perhaps studied the language longer than any other man, not a Greek, is acknowledged to have been better acquainted with its principles and genius than any man that ever lived \* ; and was at the same time well skilled in the Oriental tongues, and therefore not subject to the prejudices arising from a partial knowledge of languages : *Græca lingua* TIBERIO HEMSTERHUSIO, *qui illam per annos pene LXX excoluit, probabiliter videbatur ex suo velut solo enata.* (vide KOPPIERS. *Observata Philologica.*) When the immediate purpose of the Inquiry, which is to trace *the origin, progress, and connection of Ideas, as deducible from the primitive lan-*

\* *Itaque complector brevi, et non exaggerandæ rei causa, sed simpliciter et vere hoc dico, HEMSTERHUSIUM Græcarum scientia literarum omnino omnes, qui a renatis literis excellenter in iis versati sint, ipsum etiam ISAACUM CASAUBONUM, cui doctorum hominum consensus primas deferre solet, longo post se intervallo reliquisse. vide RUHNKENII Elogium Tib. Hemsterhusii.*

guage

**Obs. VI.** *guage of Greece*, has been established, it will then be considered, what connection it has with other languages; how far the general resemblance may confirm the opinion, that all languages are derived from the same origin, and the same common elements; and why those elements may be more manifest in the Greek than in any other language.

The Analysis of the Greek Language was undertaken by the Author, not from a blind attachment to a favorite language, or because of the very high antiquity assigned to it by some learned men; but he was insensibly led into it by his engagements with the *Miscellanea Critica* of DAWES; by endeavouring to enlarge the observations of DAWES concerning the *Æolic Digamma*; and by tracing the remaining evidences of that letter still existing in the Greek and Latin languages. In the course of which, he could not help observing the truth of Mr. WISE's observation, that "by keeping the *Digamma* in  
"view, by discerning where it has formerly  
"been affixed to a vowel or consonant, or  
"admitted

" admitted between two vowels ; by noting <sup>Obs. VI.</sup>  
 " its several gradations, and what letters  
 " came into the place of it, we may perhaps  
 " discover the gradual refinement of lan-  
 " guages, and consequently the cognation of  
 " dialects."

The *second*, or Grammatical part of the Inquiry is conducted on the principles laid down by Lord MONBODDO in his Dissertation on the *Formation of the Greek Language*; and explained more at large by LENNEP in his book *de Analogia linguæ Græcæ*. Concerning the mutual claims of HEMSTERHUIS and Lord MONBODDO to the discovery of those principles ; and by what means the doctrine of the Digamma led to the same Etymological Principles, and in what respect I have presumed to differ from their system, enough has been said in the Preface to DAWES.

In discussing those principles, and in analysing those words of the language, which are called primitive, I found many words of very different, and sometimes opposite significations, connected by one common Gram-  
 matical



Obs. VI. matical analogy, and reducible to the same elements. Struck by a circumstance so new to me, I was induced to think that, for the most part, this community of sound must likewise have been connected and influenced by some secret analogy of Idea. And such a connection Lord MONBODDO allowed that the “artificers “of language *might* have imagined, of some “kind or another, between the original duads “*aw, ew, iw, ow, uw,*” but yet he rather believed that they did *not* think of any such connection; and “that though those duads are themselves proper roots, which have their derivatives, yet with respect to the other “words of the language they are no more “than radical elements,” in themselves originally barbarous, and destitute of any analogous signification. The authority however even of Lord MONBODDO was not sufficient to counteract this prepossession: and the more the subject was considered, the more the prospect of this analogy recommended itself; till, at length, (after removing the difficulties which at first arose from confounding the words *imitative* of sounds and certain external signs,) a diligent

a diligent analysis of the other words of the language, which are called primitive, and a comparative deduction of their significations, conspired to point out one general Idea, to which the different significations had severally a relation, some more, some less approximate, according to their various modifications. Obs. VI

To explain this doctrine is the object of the *First* part of the Inquiry ; the execution of which, it is hoped, will be received with indulgence in proportion to the want of assistance from preceding writers. But in determining the origin of words, besides abstracting and distinguishing, as before mentioned, it will be necessary also to consider the history of the Alphabet ; to be acquainted with the connexion, progress, and varieties of the dialects ; and to know, what letters are of primary sound, and what secondary ; what belonged to the ancient alphabet, and what were added by the more modern Greeks ; the organical powers of the several letters ; the relation which they have to each other according to the organ,

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by

**Obs. VI.** by which they are expressed ; and the accidents of change arising from that affinity. These considerations shew the necessary connexion between the *First* part of the Inquiry, and the *Second*, on which the First is founded ; for on the grammatical analysis of words depends the certain deduction of the Ideas, which they express ; and without such analysis it will be impossible to avoid the errors so frequent in the Etymologies of the Civilians, the Stoics, and most of the Philosophers of Antiquity. It is easy to follow the progress of our own conceptions, and of those, who have learnt language under the same influence of habit and custom ; as likewise to mark their association, and how one Idea springs from another ; but when we attempt to analyse the conceptions of those, who first used the language, we are criticising, and to shew by what methods they expressed their Ideas, a considerable degree of abstraction from present modes and habits must be necessary : and without the exact and concurrent testimony of the language by which

which those Ideas are expressed, all such attempts must be vague and uncertain; and when examined are commonly found to be erroneous. Obs. VI.

As to the *First* part of the Inquiry, it will be sufficient for the present to mention, that the *general Idea* alluded to is MOTION \*,

\* As he reduces all other verbs to this general Idea, he does not even except the *verb substantive*: which, in the opinion of some late writers among the French, is the *only* verb, which exists, and that every other verb is formed by the union of *the* verb, and participle. Though he differs very widely from that opinion, yet he was pleased with the observation, as it shews how high a place they thought it necessarily held in the tablet of Ideas. And he conceives it to be no small confirmation of his System, that in the most perfect of all languages, (and which on many accounts seems to be the most proper groundwork for Inquiries into the origin of Language,) that the same word, which signifies *existence*, signifies also *motion*. And nothing could be more natural than this association. For as all things are denominated from their actions, effects, and external signs; what more constant, more striking evidence of existence could there be than the *visible* sign of Motion? Είμι therefore from the signification of *eo*, signified also *sum*, as the words, which are called *verba motus et gestus*, such as βαίνειν, πορεύεσθαι, κινεῖν, *venire, incedere*, &c. are used for *esse*. And thus εἰμι as a general idea, and connected with every action, is redundantly used in conjunction with participles to express the particular action denoted by the verb from which the participle comes. So that βαίνων εἰμι, λαλῶν εἰμι, γραφῶν εἰμι, is literally the same as βαίνων βαίνω, λαλῶν λαλῶ, γραφῶν γραφῶ, independent of their emphatical sense, in which the latter expressions seem sometimes

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to

Obf. VI. the most general and comprehensive, that can be formed : That this idea was made use of as the Interpreter of all others, not because, after a deliberate survey, its connection with every action was foreseen ; but merely from the inexperience and imperfection of human knowledge, when, for want of sufficient discrimination, a new idea was most easily communicated through the assistance of one already known. This will appear the more natural, if we compare it with common practice even in these enlightened days, in which we may frequently observe those especially, who are unassisted with the knowledge of more than one language, having recourse to general terms to express particular ideas. What action does not to *do* represent ? and for what object is not *thing* a substitute ? Indeed all knowledge is compa-

to be used. *Epsi* therefore is used *metaphorically* and in a secondary sense, when it signifies *to be* : and as such occasioned no embarrassment, when connected with participles expressive of rest, such as *περιπατες εψι* : no more than when the Italians say in equal contrariety of terms, if taken literally, *stava andando* for *I was going*.

rative,

rative, and all language, strictly speaking, me- <sup>Obf. VI.</sup>  
 taphorical. All Ideas of things were formed  
 from the relations which objects and actions  
 have one to another; and they were assimilated  
 or distinguished only by comparifon. Accord-  
 ing to the procefs of knowledge and experi-  
 ence thefe relations become more and more  
 remote; till at length a particular clafs of words  
 and ideas may be found to preferve a ftrict  
 connexion between the individuals, which  
 compofe the clafs, and yet feemingly have loft  
 all connexion with another clafs though ul-  
 timately belonging to the fame origin. The  
 particular difference and general union of  
 thefe claffes of Ideas and words, is like the  
 compofition of a Picture compofed of dif-  
 ferent parts, which have a relation to one  
 whole. In a well chofen and well-ordered  
 hiftorical fubject, the general union of par-  
 ticular parts and the harmony of the groups,  
 exhibit to the eye even at the firft view an  
 attention to one end and one common inte-  
 reft. The two Groups which are moft dif-  
 tant are yet united by the middle group;  
 and

**Obs. VI.** and their common interest conspires to point out the principal character, who is the soul and spirit of the subject, and on whom depends the action of the subordinate parts. In the same manner two words, or two classes of words, may be expressive of ideas, unconnected in themselves, but yet united by an intermediate association, through which we ascend to the general idea, which is the principle and essence of the rest, and from which they derive their several powers however variously modified.

As to the *Second* part of the Inquiry, the *primary and original sound* by which the general Idea was denoted, is supposed to have been arbitrary and symbolical, not chosen on account of any supposed relation to the *nature* of motion, but used, for its *simplicity*, to express the original Idea. From this element it is conceived that all other words were formed, and all ideas communicated, not by imitation or symbolically, for that were now unnecessary, but by derivation and metaphor, in reference to the general Idea, the constituent and energy of every  
every

every action. Except one class of words, <sup>Obs. VI.</sup> which are *imitative*, denoting particular *sounds*, &c. and another, signifying *personal relation*; neither of them formed by reference to the general Idea, as they are not expressive of *action*; but formed one by *imitation* of the thing signified; and the other *demonstratives*, or by pointing to the person and thing understood. Instances of which still exist, *signifying ego, tu, ille*. The proper names of places are also excepted, as being posterior to the state of the language, which is the subject of the Inquiry: though they often appear to have become proper from general Ideas of *situation, strength, &c.*

He therefore imagines that the names of things were not formed capriciously and by chance, but with some view not indeed to their real nature and essence, but to their nature as obvious in external adjuncts, in their actions, effects, appearances, &c. and denoted by means of the general Idea, and of the primary sound expressive of that Idea.

And



**Obf. VI.** And laſtly, (which is indeed the foundation of the *Fiſt* part of the Inquiry,) “That  
 “ the *names of Things* are derived from  
 “ verbs ; That all *Verbs* in their primary  
 “ and physical ſenſe, (except ſuch as have  
 “ been particularly ſpecified,) are ſignificant  
 “ of Action ; That all kinds of *Action* are  
 “ but different modifications of *Motion*,  
 “ which were expreſſed by varieties of the  
 “ primary ſound, by which the *general Idea*  
 “ was denoted.”

The *Inquiry* is divided into two parts, the firſt, Philoſophical, the ſecond, Grammatical. Some of the principal Topics of the Inquiry are the following.

Part I. On the progreſs of the underſtanding from general to particular ideas—  
 On the courſe of human perceptions from effect to cauſe—On the theorems, that what is firſt to *Nature* is laſt to man ; and what is firſt to *practice* is laſt to theory ; and on the application of them to the original communication of Ideas, and to the progreſs and formation of Language—On the difference

rence between the formation of Ideas in the mind, and the expression of them by words — On the different imposition of names as influenced by different causes — On the different effects of the appearances of natural objects on the untutored apprehension of the first Man, and on the minds of Men affected by education and habit — On the difficulty of retracing many ideas in words appearing abstracted and remote, which were easy, obvious, and primary in the original use of language — On the naming of things from their actions, uses, appearances, &c. on the relation which words thus have to the Ideas that they express, and on the difficulty of discovering that relation, to those who have acquired language by custom and habit — On the original application of *general* expressions to *particular* ideas — On the accidents which contributed to *particularise* and appropriate *general* ideas — On the various modifications of *Motion* in the performance of different actions — On the progress of significations in the same word, from the general

O

neral

Obs. VI.

**Obs. VI.** *neral Idea of motion to the particular ideas of walking, running, leaping, ascending, descending, &c.—On the origin of words expressive of rest, and of significations analogous to it—On the names of things, which have no immediate relation to motion or rest—Whether general suppositions, that the names of things might have been so and so imposed, should have any weight against conjectures, which may be supported by reason, custom, and analogy.*

**Part II.** *On the accommodating of Language to Philosophy, instead of applying Philosophy to Language—On the utility of founding Inquiries into the origin of Language, on a minute examination of Language itself, that is, of the several parts of speech, as they exist in the more antient dialects \*,*

\* In reasoning from words of modern languages, which are learnt by rote, and retained by habit, and which have necessarily undergone much greater changes than the dead languages, and are at the same time destitute of that general analogy, which is so useful in ancient Etymology in remounting to the first principles and simplest origins of words, and in tracing an idea through a variety of significations; there are many terms, the invention of which seems to have required much abstract and metaphysical exertion,

by a Grammatical analysis of ancient, simple, <sup>Obf. VI.</sup> and primitive words——On mistakes committed in Etymology, by determining on the origin of words according to their *latest* orthography and most prevailing significations †

exertion, such as the *pronouns*, and *prepositions*, and *verb substantive*, specified by Dr. ADAM SMITH, (in his *Considerations on the first formation of Language*, p. 448, 465, 469. subjoined to *The Theory of Moral Sentiments*,) but which the evidence afforded by the Analysis of the Greek Language shews were expressed by the simplest efforts of the mind. Concerning the origin of the Greek *Verb substantive*, see above p. 99.

† There is one great error, which seems to run through the System of M. Court de GEBELIN, and of other French writers on the origin of Language, which is determining on the origin of Greek and Latin words according to their latest orthography and most prevailing significations: and which seems (I speak with reverence) to arise from the want of an accurate and Grammatical knowledge of the learned languages. They seem to be masters of the Greek vocabulary, and to have collected their knowledge of Greek words from comparative *Harmonies des Langues*; as well as from Lexicons, but to have little acquaintance with the general history and formation of the language, and especially with the gradual progression and varieties of each particular dialect. For this reason they are often deceived by terminations, and suppose that to be original, which is merely accessory and terminative. To mention only one instance. They say that *pot*, in Celtic, (from which they derive all other Languages,) signifies *elevation, strength, power*: and find this word in *des-pote des-pot-ique*, and consequently in *διοκτης, διοκτητικός* in which words every body else understands part of *pot* to belong to the termination, *διοκτ-ης, διοκτ-ικός*, as *διδασκ-ης, διδασκ-τικός, ποιη-της, ποιη-τικός, κριτης, κριτικός, ποτης, ποτικός*; (*bibax*). But, to annihilate the supposed existence of *pot* in *διοκτης*, &c. we may further add, that as T is

Obs. VI. —On the Analogy of Language—On the  
affimilation of words derived from different

plainly terminative, it is probable that P likewise is accessory. The Greek terminations in αζω, ηζω, ιζω, οζω, υζω, are formed from ω resolved in αω, ιω, οω, υω. From βιῶμαι, βιω, come βιῶνζω, βυζω, &c. from βαπτω, (βαπτω, obsolete,) βαπτίζω from βρυω, (βρυαω,) βρυαζω from φλυω, φλυζω, φλυαω, φλυαοται, &c. Thus also διοποζω probably came from διοπω, διοπομαι. Now in deducing the principles of the Greek language, it has been found by the most accurate analysis, that those simple forms, (which HEMSTERHUIS, Lord MONBODDO, and LENNER, suppose to have been original, (but which I have ventured to think were second to what I suppose to have been the original form, see the preface to the new edition of Dawes, p. XLII.) consisting of the vocal duads, αω, ιω, οω, υω, then βω, λω, γω, δω, &c, were lengthened by the interposition, sometimes of the Digamma, sometimes of its kindred consonants, Β, Π, Μ, &c. which were again confirmed by the addition sometimes of another consonant, and sometimes of another vowel : as from λω, λῶω, λαμῶω βω, βωω, βαιω γω, γωω, (from whence γιγιω, γιγιω, γιγίωμαι,) γωω, γωωμαι βω, βασκω φω, φασκω, γιω, γρῶω. and thus δω, διοπω. This deduction, which is confirmed by the Greek Etymologist, is favoured likewise by the simplicity of the primary notion, which it points out as the original of the signification, *dominor* : which is (δω,) *ligo, con-tineo, co-tereo* ; and therefore *in potestate, in dominio habeo, dominor*. If the deduction be true also as it is probable, then Π will be not less necessary than Τ, so that ΡΟ, or ΡΟΤ can have no share in the original of διοπατης, διοπατικός, *despote, despotique*.—It seems an objection to the great authority given to the Celtic which is said to exist at present in the common language of Bretagne, and of Wales ; that all living languages are from innumerable accidents liable to change : from whence arose those varieties in the progression of the Greek language, which constitute its dialects. The Celtique therefore even in its simplest words, must have been subject to  
greater

origins—On words of the same orthography, <sup>Obs. VI.</sup> and belonging to the same origin, but signifying differently in different dialects—On the use of consonants in the formation of the Greek language ; in which will be an endeavour to shew, that the original signification of words did not depend on the individual powers of the letters which composed them, except in words professedly *imitative* of sounds, &c : and secondly, that the *general* Idea was expressed by the *vowels*, and that the connjunct use of the *consonants* served to denote the *modifications* of the general Idea in all its varieties and combinations ; not as significant in themselves either as to tone or figure, but used only as arbitrary signs to diversify *particular* significations in their deflection from the general Idea—On primitive significations existing in compound words, but lost in their simples—On primitive words,

greater and more frequent changes, than the dead, learned languages, as having passed through a greater succession of time : and consequently, as it should seem, must be, for the most part, of less secure authority in ascertaining the original forms and powers of words.

and

**Obf. VI.** and fignifications, exifting in the Latin language, but loft in the Greek—On the common origin of the Greek and Latin languages; and how far the Latin may be faid to be *derived* from the Greek—On the fcience of Etymology as conducted by the Greek and Roman writers, by Philofophers, efpecially the Stoics, by the Civilians, and Grammarians—On the authority of great poets, hiftorians, orators, &c. who were not at the fame time Grammarians, on queftions purely Grammatical—On the defects of antient Etymology, arifing from attachment to one particular language — On the advantages, which the moderns have in that refpect over the antients, from the united and grammatical acquifition of the two learned languages, and from the comparifon of antient and modern dialects.

He hopes that he is not too fanguine in his expectations and profefions, when he adds, that he thinks his System will throw much new light on Etymology, and on the Greek language in general; and that the  
com-

completion of it will very much facilitate <sup>Obt. VI.</sup> the acquisition of that copious, and difficult language. There are two parts of the language which he will now particularly mention, namely, *prepositions* and *particles*; and the *article* and *pronouns*: both of which have been almost universally given up \* as of ar-

\* Mr. Court de GEBELIN, who thinks, *that we ought to seek in the power of the radical letter for the original signification of words*: (for instance, he says that T signifies *perfection, grandeur, highth*, &c., and that it gives the signification of *lifting up* to the Latin word *tollo*, and of *raising the voice* in demanding *to postulo*; for he derives it from *Pto* and *tol, tul*: (See his *Dictionnaire Etymologique de la langue Latine*;) but which by a different analogy may be shewn to belong to the same origin as *posco*. Proceeding thus, *pos, pon, pose* πω, ποσco, aspirated, φω, φων then *pos, ποστω*, (as κλαω, κλατω, κλασης, κλαστω ατιμαω, ατιμασις &c. ποσco, ποστω.) and that the organs of the voice were calculated to express each a particular class of ideas; and that all words are but a mere mechanical imitation of the ideas which they express formed by sounds analogous to the different objects: When in his *Grammaire Universelle* he came to treat of *Prepositions*, found himself entirely at a loss to shew any connection between the sound and the signification of the *Prepositions*. *S'il existe des mots*, (he says, p. 304.) *qui durent paroître l'effet du hazard, ce furent sans contredit les Prépositions: la plupart n'offrent aucun rapport entre leur son et leur valeur; du moins celles, qui sont d'une origine ancienne*. He however is persuaded, that they were not arbitrary and formed at hazard. And has accordingly, in different parts of the *Monde Primitif*, endeavoured to account for the origin of many Greek and Latin *Prepositions* by Etymologies very different from the method of the INQUIRY; in a manner less simple, and as it should seem therefore,



Obs. VI. *bitrary formation, the cause of whose origin it is impossible to assign.* Thus the President de BROSSES : Elles sont elles même racines primitives ; mais je n'ai pas trouvé qu'il fut possible d'assigner la cause de leur origine : tellement que j'en crois la formation purement arbitraire. Je pense de même des particles, des articles, des pronoms, des relatifs, des conjonctions, &c. *Traité sur la Formation Mécanique des Langues.* Vol. II. p.187,188. Paris, 1765. Our own language indeed, as far as relates to the conjunctions, has lately been ably and satisfactorily vindicated by Mr. J. HORNE, (in a Letter to JOHN DUNNING, Esq.) from that general charge of barbarism, from which the author of the Inquiry hopes to vindicate the Greek, by endeavouring to explain on one hand the origin of the prepositions and particles, as

fore, less satisfactory. It seems to be another flattering confirmation of the new system proposed in the *Inquiry*, that by it the Greek and Latin Prepositions are all easily reducible to the same general principles as the other parts of Speech, and may be shewn to be derived from verbs expressive of the general Idea of *Motion*.

deducible

deducible from the general idea of *motion* ; <sup>Obs. VI.</sup>  
 and on the other, to shew what was the primitive symbol of personal relation, whence adopted, and how gradually resolved and formed into the several classes of pronouns.  
 —AND so much for the present by way of proluſion to the Inquiry.

\* \* \* \* \*

It is hoped that no apology will be thought necessary for the above remarks, as they seem not to be out of their place, but connected with the study of Antiquities, and indeed a curious part of it, in which, as it seems much yet remains to be discussed by diligent Inquirers into the *Antiquities of Language*. There cannot be greater encouragement to such Inquiries, than the very ingenious and happy attempt on one part of our own language by Mr. Horne. In reading which we cannot but regret, that the praises due to the Author's ingenuity and learning are nearly cancelled by the illiberality of his censures passed on some of the most cele-

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brated

**Obs. VI.** brated characters of the present age, his predecessors on the subject of Grammar.

The utility\* of these discussions has been sufficiently shewn and enlarged upon by the authors before quoted. (Observation V. p. 61, &c. But as all verbal and Philological inquiries are often and perhaps hastily condemned, from not paying sufficient attention to their real nature and end, as laborious trifles, and fit only to employ the idle uninteresting leisure of a *dull grammarian*, I will take the liberty to finish this Observation

\* One of the advantages resulting from the grammatical analysis of language is the distinction and connexion of different Ideas expressed by similar words, and the discrimination of words written with the same letters but expressive of different Ideas. Dr. PRIESTLEY (in his Observations on Education, p. 45.) says, "that the knowledge of one language, and the comparing it with another is a very useful exercise, and is an excellent introduction to that most important knowledge which relates to the accurate *distinction of ideas*, which are expressed in words." Dr. Priestley will forgive me if I do not accede to the censure, contained in the next sentence, of the Greek Philosophy: the very reverse of which censure, I apprehend, is true in the judgement of those, who are most conversant with the works of the Greek Philosophers, and with the language, in which they are written; or with the writings of the two celebrated interpreters of ancient Philosophy, Mr. HARRIS, and Lord MONRODDO.

with

with a passage from the conclusion of the <sup>Obf. VI.</sup> abovementioned letter. "I have often thought  
 " it was a lucky mistake, (for it was a mis-  
 " take,) which Mr. LOCKE made when he  
 " called his book, an *Essay on Human Un-*  
 " *derstanding*. For some part of the inesti-  
 " mable benefit of that book has, merely  
 " on account of its title, reached to many  
 " thousands more than, I fear, it would have  
 " done, had he called it, (what it is merely,)  
 " a *grammatical Essay*, or a *Treatise on Words*,  
 " or on *Language*. The human *Mind*, or  
 " the human *Understanding* appears to be a  
 " grand and noble theme ; and all men,  
 " even the most insufficient, conceive *That*  
 " to be a proper object of their contempla-  
 " plation : whilst *Inquiries* into the nature  
 " of *Language* (through which alone they  
 " can obtain any knowledge beyond the  
 " beasts,) are fallen into such extreme disre-  
 " pute, that even those, " who have neither  
 " the accent of christian, pagan nor man,"  
 " do yet imagine *Words* to be infinitely be-  
 " neath the concern of their exalted Un-  
 " derstanding."



## P A R T III.

**T**HE design of the first part of this Essay was to shew the utility of the Study of Antiquities in its connection with the most elegant as well as the most useful parts of learning : And of the Second, to expatiate more largely and minutely on some topics of Antiquities, in order to apply to a few particular subjects the general Observations of the First Part. To the topics there introduced many others might be added. But as the name of ANTIQUARY has been long subject to the ridicule of vulgar prejudice, while the nature and object of his labours have been generally ill understood, the last part of this Essay shall be allotted to the same subject as the first, and shall

shall contain some further remarks on the extent and use of the Study of Antiquities.

The first and proper object in this Study is the examination of Monumental Antiquities, the venerable relicts of remote Ages, which preserve some of the first specimens of Art, and exhibit productions, which bear testimony to the gradual progress of good taste, and refinement of the human Mind. And while the Antiquary investigates the origin of the Arts, he is led back to the first dawnings of Society, the earliest openings of civil life, and the progressive rise of political institutions. It is obvious therefore how wide a compass of human learning is subject to the researches of the Antiquary. From this variety of his Inquiries, the advantages are great, which he derives, and are abundantly sufficient to recommend a study which is productive of such utility. By comparing the various parts of science in their origin he is better able to judge of their connexion and mutual dependence; and from such a knowledge of their several relations he acquires

quires a liberality of sentiment, which excludes the prejudices of partial learning, and teaches him to place a just value on the different branches of Science.

He is capable also of forming a truer estimate of human nature, and of the real extent of the human understanding. In tracing the origin and progress of the Arts, the vanity of human wit, accustomed to view the accumulated experience of many Ages, which is included in the perfection of its works, as the voluntary efforts of its own inventive faculty \*, is mortified to find from

\* The power and extent of human art is described by SOPHOCLES in the *Antigone* v. 332, &c. ed *Brunck*: which I will take the liberty to introduce here and compare with an imitation of the passage by Mr. HARRIS in his *Dialogue on Art*. If the reader should not think Mr. Harris's words to be an imitation of Sophocles, as they appear to me to be from the expression and arrangement of his thoughts, (and Mr. Harris does not make any reference to the Greek poet,) he will at least, I am persuaded, be pleased in seeing the chorus of the *Antigone* illustrated by what will answer the purpose of an elegant paraphrastical commentary, sometimes indeed considerably amplified and extended beyond the limits of the original, especially in the first instance. The chorus begins with a general observation on *the sovereignty of human reason*:

Ποῦκα τὰ δαίτια, κ' αὐδὴ ἀν-  
θρώπου δαιμονίων ὡλεῖται.

*Multa quidem sunt solertia, nihil vero  
Homine solertius.*

Harris



how rude and barbarous beginnings arose society and order, from what trivial and accidental circumstances, and by what slow and painful operations, all its monuments were perfected. The Antiquary, by withdrawing his eyes from the splendor, which illuminates the great fabric of human Art, and which dazzles the partial judgement of the incurious, is enabled coolly and dispassionately to decompose its constituent parts, and to trace them severally to their original

Harris : " O ! ART, thou distinguishing attribute and honour  
 " of human kind, who art not only able to imitate nature  
 " in her Graces, but, what is more, even to adorn her with  
 " graces of thy own. Possessed of thee, the meanest Genius  
 " grows deserving, and has a just demand for a portion of  
 " our esteem. Devoid of thee the brightest of our kind lie  
 " lost and useless, and are but poorly distinguished from the  
 " most despicable and base. When we inhabited forests like  
 " the brutes, nor were otherwise known from them than by  
 " the figure of our Species, thou taughtest us to assert the sover-  
 " eignty of our Nature, for which Providence intended us.  
 " Thousands of utilities owe their birth to thee, thousands  
 " of elegancies, pleasures, and joys, without which Life  
 " itself would be but an insipid possession."

Sophocles then proceeds to exemplify in particular instances the power of art over *inanimate* subjects.

Τοῦτο καὶ πολλοὺς πικρὸν  
 ΠΟΝΤΟΥ χιμῆριν ἰστῆν  
 Χάρει, πρὶν ἔργου χιμῆρι  
 Πικρὸν ἐπ' οἰδμασι·

ΘΙΩΣ

uses, as they were suggested by accident and necessity, improved by convenience, and accommodated to the purposes of elegance and luxury. He perceives, that MAN has been the long-disciplined pupil of habit and experience; that few of the conveniences and elegancies of life, were owing to his boasted powers of Invention; and how much his very feelings, his ideas, and sentiments were formed by custom, and moulded by external influence.—Of the slowness and mediocrity

Θίωι τε τῶν ὑπερτάτων ΓΑΝ,  
 Αφθιτοῖ, ἀκαμάτοι,  
 Ἀποτρύττει ἰσομεινῶν ἀρετῶν  
 Ἐτους ἑς ἑτος, ἱππείῃ  
 Γίνοι πολέμων.

“ Wide and extensive is the reach of thy dominion. No  
 “ ELEMENT is there either so *violent* or so *subtle*, so *yeilding*  
 “ or so *suggish*, as by the powers of its nature to be superior  
 “ to thy direction. Thou dreatest not the fierce impetuosity  
 “ of FIRE, but compellest its violence to be both obedient  
 “ and useful. By it thou softenest the stubborn tribe of mi-  
 “ nerals, so as to be formed and moulded into shapes innu-  
 “ merable. Hence Weapons, Armour, Coin; and previous to  
 “ these and other, thy *Works* and *Energies*; hence all those  
 “ various tools and instruments, which empower thee to pro-  
 “ ceed to further ends more excellent. Nor is the subtle AIR  
 “ less obedient to thy power, whether thou wilt to minister  
 “ to our pleasure or utility. At thy command it giveth birth  
 “ to sounds, which charm the soul with all the powers of har-  
 “ money.

of the inventive faculty in Man there are many instances given in the first Volume of *the Origin and Progress of Language*; and it is also inculcated by that great Antiquary the Comte de CAYLUS in a discourse on the Study of Antiquities prefixed to the fifth Volume of his valuable collection of classical Antiquities, 'intituled *Recueil d' Antiquités Egyptiennes*, &c. which discourse is here translated and transcribed for the convenience of the reader.

“ many. Under thy instruction it moves the ship over Seas,  
 “ while that yielding Element, where otherwise we sink,  
 “ even WATER itself is by thee taught to bear us; the vast  
 “ Ocean to promote that intercourse of Nations, which Ignorance  
 “ would imagine it was destined to intercept. To say  
 “ how thy Influence is seen on EARTH would be to teach the  
 “ meanest, what he knows already. Suffice it but to mention  
 “ fields of Arable and Pasture; Lawns and Groves,  
 “ Gardens, and Plantations; Cottages, Villages, Castles,  
 “ Towns; Palaces, Temples, and spacious Cities.” Mr. HARRIS  
 has introduced here, what the Poet has more judiciously, I think,  
 reserved for the enumeration of the refined Arts of polished life, (*καὶ φθύγμα, καὶ νεμερὸν φρονιμα*;) not to mention  
 that the power of Art is rather seen in the instrument by which, than in the Air through which, sound is communicated.

The poet next describes the power of Art over animals, whose ferocity is resisted and conquered, or whose strength and

“THE STUDY of Antiquities, I have often thought, and cannot restrain myself from saying, does not, in any respect, resemble the idea, which is generally entertained of it. It is considered much too superficially; and is seen only one side, which it is easy to make ridiculous. I wish the reader to be persuaded, that no one can view in a more ridiculous light, than I do, the man whose attention is employed solely in the examination of an old pot, or mutilated statue.

and sagacity is made subservient to the conveniences of mankind, or who are used for their subsistence :

Κουφιστοι τι φυλοι ΟΡ-  
 ΝΙΘΩΝ αμφοτεροθεν αρχις,  
 ΘΗΡΙΩΝ τ' αρχισι εσση,  
 Ποταμ τ' ΕΙΝΑΔΙΑΝ ΦΥΞΙΝ.  
 Σηπιαισι δικτυακλυσταις  
 Περιφραδης αιηρ.  
 Κραται δε μηχαναίς αχρημυλου  
 Θηρος ορισσιόατα.  
 Λασιανχηνα θ' ΙΠΠΩΝ υπαχεται αμ-  
 φιλοφον ζυγον, ουκισι τ'  
 Αδμητα ΤΑΤΡΩΝ

“ Nor does thy empire end in subjects thus inanimate. Its  
 “ power also extends through the various race of ANIMALS,  
 “ who either patiently submit to become thy Slaves, or are  
 “ sure to find thee an irresistible foe. The faithful Dog, the  
 “ patient Ox, the generous Horse, and the mighty Elephant,

Q 2

are

My criticism should even be pointed with the ridicule of more than common pleasantry, if I saw that he regarded the monuments of Antiquity only with his natural eyes, and with the frivolous diligence of an

“ are content all to receive their instructions from thee, and  
 “ readily to lend their natural *Infirmities* or *Strength*, to perform  
 “ those offices, which thy occasions call for. If there be  
 “ found any species, which are serviceable when dead, thou  
 “ suggestest the means to investigate and take them. If any  
 “ be so savage as to refuse being tamed ; or of nature fierce  
 “ enough to venture an attack, thou teachest us to scorn their  
 “ brutal rage ; to meet, repel, pursue, and conquer.”

The power of Art is then described as applied more peculiarly to the arts of civil life, and to the establishment of political institutions.

Και φθιγγμα, και ηριμω  
 Φρονημα, και αστυνομους  
 Οργας (*mores et instituta*) ιδιδαζετο, και  
 Δυσκολων παγων κισθρια,  
 Και δυσνομοτα φινγειν βιλη.  
 Παντοπαρος, απορος  
 Επ' ουδιν ιερχεται  
 Το μιλλον· κειδα μοιρη  
 Φινξιν ουκ ιπαξεται·  
 Νοσση δ' αμηχανων φυγας  
     Ευμπεφραστοτα.  
 Δεινοι τι το μηχανειν  
 Τυχως υπερ ελπιδ' ιχων,  
 Ποτε μιν κακοι, κωλατ' επ'  
 Εδδλωι ιεπει· νομους παρειρων  
 Κωδοις, θινι τ' ινορκοι δικαν,  
 Υψιπολις &c.

“ And

empty curiosity, instead of making them the subjects of a research, which would lead to true Philosophy, the science of manners, and the civil history of Mankind. For he ought not to be deceived with regard to the real end of this Study, which, (I speak from perfect conviction,) must be very ill conducted, when it does not *improve the mind* of him, by whom it is cultivated.

“ To illustrate a truth, which will no doubt surprize the generality of readers, and to prove the injustice of the common opinion, I will consider this Study in a Physical, and a Moral view ; and I hope to convince the reader of their different utility, and to make

“ And such, O ART, is thy amazing influence when thou  
 “ art employed only on these inferior subjects ; on Natures  
 “ inanimate, or at best irrational. But whenever thou choos’st  
 “ a subject more noble, and settest to the cultivating of mind  
 “ itself, then it is thou becomest truly amiable and divine ;  
 “ the everflowing source of those sublimer beauties, of which  
 “ no subject, but *mind alone* is capable. Then it is thou art  
 “ enabled to exhibit to mankind the admired tribe of Poets  
 “ and of Orators ; the sacred train of Patriots and of Heroes ;  
 “ the godlike list of Philosophers and Legislators ; the forms  
 “ of *virtuous* and *equal* Politics, where private welfare is  
 “ made the same with public ; where crowds themselves prove  
 “ disinterested and brave ; and virtue is made a national and  
 “ popular characteristic.”

him

him sensible not only of the many inferior advantages but of the happiness of him, who with the Physical can unite the Moral part of this Study.

“ What I call the Physical part of the study consists in the examination of the people, and of the *country*, which produced the monuments; in the object of those monuments, and the *use*; in the study of their *materials*; and in reflexions on their *form*.

“ These four points of view include researches of a very different nature; but in spite of their difference they tend to one and the same end, and their variety augments that agreement, which is found to exist in the different parts of the study.

“ I shall enter into some detail, that I may not leave any doubt with regard to the terms which I make use of, and that I may give a just Idea of this First part of the Study, which is the foundation of the other, and therefore in reality the most essential, and moreover is that, which all Antiquaries have more or less pursued.

“ Researches

“ Researches, whose object is to ascertain the *country* to which the monuments may belong, established on the manner of their workmanship, must necessarily augment the knowledge of ancient Geography, and, at the same time develop particular circumstances in the history of a nation. From the number, the taste, or the barbarity of the monuments of a People, we may judge of the progress, which they have made in science, and sometimes of the character of their manners.

“ The discovery of the *uses* to which the monuments were appropriated, affords so many testimonies of the inclinations and taste of a People ; and serves to illustrate many passages in classic Authors, which are not to be understood without the assistance of ancient monuments ; for Historians have almost always neglected details of minute and particular facts, justly regarding them as foreign to their general design.

“ The knowledge of their *Materials* serves to throw light on the productions of the  
Earth,



Earth, which seldom fail, where they have been found once to exist. It is possible then in pointing out the place which once furnished the materials, to recover them, and introduce to the common use of society. The certainty that a material exists in a country, has in it the same advantage as is derived from the knowledge of operations anciently practised : for it is easy to recover and restore, what perhaps it would be long before accident might lead men to invent. Possibilities of which we are convinced become equivalent to success ; and give spirit to a research or experiment, of the event of which we are in some manner assured.

“ The *Form* is capable of improving both the convenience and the beauty of modern monuments, and of conducing to an elegance, which may contribute to the general embellishment of the Arts ; while the execution of the Artist becomes more happy and extensive.

“ It is easy to conceive that the details of these four objects in the first part of the  
Study

Study of Antiquities must be of no small compass, and capable of employing the diligence, and amusing the fancy of the Antiquary. But it may be said that the glory is confined to the mere power which he has of being one day useful to letters, and to the Arts. For his whole life is employed in collecting materials, of which learned Men and Artists make no use till after the death of him who amassed them. But this reflexion can never be made a reproach; and nothing ought to diminish the duty of mutual assistance, which is the first duty of society. Therefore to a liberal mind it must afford a very sensible pleasure to labour in hopes of being useful, in ever so small a degree, to those who pursue the same course of studies: while there are so great a number of Men, who die without discharging the debt they owe society.

“ I pass now to the second Part of the Study of Antiquities. All the celebrated Nations, or rather all those of whom there remain any monuments, and who have any

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distin-

distinguished place in History, are, more or less, subject to the examination of the Antiquary. He is enabled to judge of their manners, of their character, and conduct, by the various kinds, and the number of their works. His judgement is certainly not without appeal, and ought to be regarded only as better founded than any other. But it then derives the greatest degree of credibility, when his researches are confirmed by the comparison and concurrent testimony of Historians ; whose omissions he is often able to supply.

“ These advantages are great, but they bear no comparison with another advantage, which they afford of gaining a more internal knowledge of Mankind, and a clear insight into almost all their foibles, which he may himself learn to avoid ; while the frequency of their occurrence will induce him to behold them in others with a charitable moderation. But the greatest object, which can present itself to the meditation of the Antiquary, he will undoubtedly find to be the  
*slowness*

*slowness and mediocrity of the inventive genius in Man.* His reflections will shew him that necessity gave rise in the first place to some gross inartificial mean, which was owing to some unforeseen and accidental circumstance. A long and constant repetition of this mean enabled other Men successively to take advantage of new accidents, which occurred : till at length the mean became complete, and was adapted to other means, more or less in proportion to the different states of society and civilisation. And these means, the result of so many accidents, were, after the revolution of many ages, ranked amongst the number of Inventions ; and were admired as efforts of human sagacity. But what could Men do otherwise, who placed, as we are, so low in the revolution of time, are obliged to look upwards to the objects, which we contemplate. I do not therefore blame this admiration, since it is founded in necessity ; but I think it ought to be conditional, and such as actuates the mind of the Antiquary, who has the advantage of

calculating the mediocrity of the first Ideas, and of viewing from a more elevated station the occasion and means, which have employed Men to extend their first Ideas and expedients ; and judging of all the privations and impediments, which they suffered before they could make the least progress.

“ We may then boldly assert, that the simplest Bagatelle never existed in its original form such as it is seen in civilized countries ; and that as the uses or elegance of it were not owing to the foresight of the first Artist, it cannot be called an *Invention* ; at least it does not deserve that name according to its strictest sense and acceptation \*. But I will bring some instances.

\* All Arts and means are but varieties and modifications of former means applied to new purposes. What are called the greatest discoveries in *Natural Philosophy* have been the late result of gradual accessions of knowledge, and have been owing not so much to the exertions and foresight of genius, as to the casual success of diligence and patient observation. “ It is a great advantage attending this Study,” says a great Natural Philosopher and Experimentalist of the present day, Priestly’s Observations on Education, p. 18, 19. “ that every new discovery serves as a key to many more, of a similar nature.

“ — This

“ The *Wheel* is the most beautiful machine, which was ever made by Men, even

“ — This field of useful pursuit is by no means confined to “ men of great genius. In fact, men of common *good sense* “ and sufficient *industry* have generally distinguished themselves in this way ; and the history of Philosophy shews “ that the most valuable discoveries have been made in such “ manner as reflects honour on the *patient attention* rather than “ on the *penetration* of the Authors.” Yet in this maturity of the Arts it is difficult to judge of their gradual augmentation ; and it is impossible without a considerable degree of analysis and abstraction, to perceive how the convenience and perfection of one mean suggested new modifications of that mean, and new applications to different purposes, The Arts therefore to the incurious appear independent of each other, and to have arisen every one from the arbitrary exertions of Man’s inventive faculty.

What is said of the Mechanical, may be applied to another Art, the most beautiful of all Arts, the Art of Language. In the present maturity of Language all words seem to have been from arbitrary imposition ; for the words which we use, we received from those, who went before us, as they from their predecessors ; and therefore do not think of the relation, which words have to the things which they denote. For what is conceived to have been arbitrary and fortuitous, must be judged also to have been, in itself, insignificant ; and words which are deemed insignificant cannot be supposed to have been connected by any community of sense, by any proximate relation to each other. In subjects of remote inquiry it is absolutely necessary to abstract the mind, as far as possible, from present modes and habits, *cogitationem a consuetudine abducere* ; for though the words which we use be the same, or expressive of the same meaning, yet our habits

if it be regarded simply by itself, and exclusive of its utility to all other machines to which it is applied; yet it could have been owing to nothing but chance, which naturally presents itself to Men the most savage and unenlightened. We will suppose them to have seen a *tree* thrown down, and fallen upon another already on the ground. The latter becoming more easy to be removed by the motion of that beneath it, suggested by this first experience the idea of a *roller*. However a long succession of Years, and a frequent repetition of the experiment must have been necessary before they could have passed from a long roller to that of a moderate thickness, and pierced in its centre in

habits are so variously fixed, and our feelings so differently associated, that we cannot otherwise conceive what reason the first user of language followed in the imposition of names, that is, what relation words have to the things, which they denote; nor can this abstraction be safely pursued, but by a grammatical Analysis of words, and a deduction of Ideas derived from such Analysis.—But for so regular Analysis all modern languages, on account of certain defects before mentioned, are above supposed to be unfit. *B.*

order

order to be placed with another on an axle, and to render by this expedient the roler easy to be moved, and capable of transporting the heaviest burdens. Less time might perhaps have been necessary to proceed from the use of the little *full wheel*, taken from the long roler, to that which the Greeks made use of in their Cars, in which was united lightness with solidity.

“ It will be found without doubt that I have chosen an example the best suited to my purpose. I believe it to be so, and regard it in effect as the most convincing. The Instance however which I am going to bring does not depend at all on Art, but on the knowledge of an Element, with the greatest, or rather the first advantages of which it will be always astonishing that Men continued so long unacquainted.

The use of *Fire*, of which Men have in some measure made themselves masters, required without doubt the experience of many Years, as well as the proof of many misfor-



misfortunes, before they were able to moderate its fury, to extinguish it, to revive at their pleasure, and to employ it to their common purposes and necessities. Ancient history affords sufficient testimony : but the savages of North America within the course of the last century furnished a remarkable confirmation of this opinion. It would be difficult to give in that respect a juster idea of the first ages than by the example of that rudeness and simplicity which they shewed in their use of this element for one of the simplest and commonest purposes, which occur among civilized nations. When they wanted to dress or warm their Viſtuals they put some water into a hollow scoop of a rock, and threw in a great quantity of lighted coals.

“ This example shews a slowness in the inventive genius which it would be difficult to conceive if it was not attested by Voyagers, and those who have written the history of those countries. From these modern instan-

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ces we may conclude, that those who formed the greatest empires of Antiquity were for a certain space of time equally uninstructed. But it will be asked no doubt, why they were more early civilized than the nations of North America: and may it not be answered, that the sweetness of their climate, and the fertility of their soil, by supplying them with an easy subsistence left them more at liberty to follow their reflexions and researches. The savages of Canada, inhabiting a cold country, might therefore have had a less active genius, and not reflecting on the means, which chance at different times presented to them, continued attached to the first discovery, which was sufficient to answer their necessities.

“ Without recurring to these ancient examples, more recent facts, and reflexions established on them, shew that the first means were perfected very slowly, and by very small additions, inspired by practise, and confirmed by the continual occurrence of those necessities which first suggested them.

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“ I have endeavoured to shew, that the Study of Antiquities, that is, the reflexions, which result from it, enlighten the mind of the Antiquary, and enable him to acquire a knowledge of human nature, and just estimate of its real powers. I believe that any one will be convinced of the slowness of the human genius, by comparing it with what is strictly called Invention. Indeed men are born imitators and copyists : and from that love of imitation, through which one mean was applied to new purposes by modifications of that mean, arose that augmentation of means, which constitutes the progress of knowledge and of Art.

The Antiquary in acquiring more rational and certain Ideas of the first Ages, whose ignorance was universal, discovers the origin of their Deities ; that is, he perceives how Men, who were benefactors to their country, and valiant kings, were honoured with altars after their death. He distinguishes the various accessions of superstition, the particular errors and deviations of which became themselves

selfes the object of general worship, but always with the same slowness of progression, as the means and arts, which sprung from their necessities. We may be assured that all the views, which we can take of the ancient world, will terminate in a proof of the mediocrity of the inventive faculty.

But that which more than any thing displays the mediocrity which all nations have shewn in this respect, is the pains, which they take to conceal the sources, from whence they derived their knowledge. The Antiquary however knows how to distinguish the original. He perceives that what is given as a novelty in one part of the world, was known anciently, and in use. He judges impartially, by more modern examples, of facts in remote Antiquity. By application of them to nations and Ages nearer his own time he perceives that human nature always has been, and always will be the same. But if to disengage himself from the great objects, which are presented in this examination of the Religions, and Empires, which

have at different periods arisen in the world, and disappeared, the Antiquary considers the individuals which have had a place in Antiquity, what a few, scattered atoms will he discover in that immensity of space ! His researches will present him with but a very small number of Men, whose names are known to posterity, who have received the humble meed of two or three lines of an Inscription, from which, if it can be read, we often learn nothing more than that such a person once lived. This particular examination is, in my opinion, the most essential and the principal object of these reflexions, since it in effect affords the greatest advantage resulting from the Study in question, and shews the Antiquary the innumerable numbers buried in the abyss of time, in whose vortex he must himself be one day swallowed up. He perceives a great number of Kings, concerning many of whom little has been even feigned, while others are totally unknown : to whom if any one had said in the meridian of their pride and power, that  
their

their name would be effaced from the register of the world, he would have run some risk of his life ; and if he had said it to their subjects, no one would have listened to his prediction. If then so many persons are forgotten in spite of their rank, their magnificence, and perhaps their illustrious actions, what useless pains were taken by millions of Egyptians, Ethiopians, Assyrians, Persians, Indians, &c. in hopes of transmitting their names to posterity, to which they are totally unknown. In the mean time it cannot be doubted that in this immense number many possessed virtues, talents, and genius, in the most eminent degree. If it should be objected to examples so convincing, that many of the ancients are known and celebrated, and that there are found every day monuments erected to their honour ; the Antiquary easily discerns, that those who have arrived to this distinction belong to Ages and countries very near our own. This vicinity shews him the physical reason, why their memory has fallen within the reach of this light incense

cense of fame ; and the effect, which such reflexions must have on his own mind is perhaps the most efficacious means of destroying that selfishness, which is so great an enemy to mankind, and a defect so pernicious to the common interests of society.

I had reason then to say, that the reflexions occasioned by the study of Antiquities, would easily enable him, who is engaged in it, to discover the weakest errors of human nature, to profit by that inconvenience which he has seen accrue from them to other characters, and consequently through his love of humanity, his excuse of their foibles, and above all by a perfect indifference for all the petty interests, which divide mankind to secure to himself happiness during the few days which he is to pass upon the Earth.

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